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ABSTRACT

This handbook, first in a series of guides concerned with major areas of the school curriculum, describes successful practices in the development of school band programs in Texas. Major sections of the book are The Elementary Band Program, The Junior High School Band Program, The Intermediate-Advanced Band Program in the Junior and Senior High School, and The Stage Band. Information provided on each program includes goals and objectives, organization of programs and classes, instructional personnel, teaching methods, selection of students, and bibliographies of band materials including teacher guides, periodicals, books, state-adopted textbooks, audiovisuals, and other supplementary materials. Appendices contain articles on Instructional Facilities; Music Rooms and Auditoriums; Rehearsal Organization; The Music Code of Ethics; and Addresses of Publishers and Distributors. (Author/RM)

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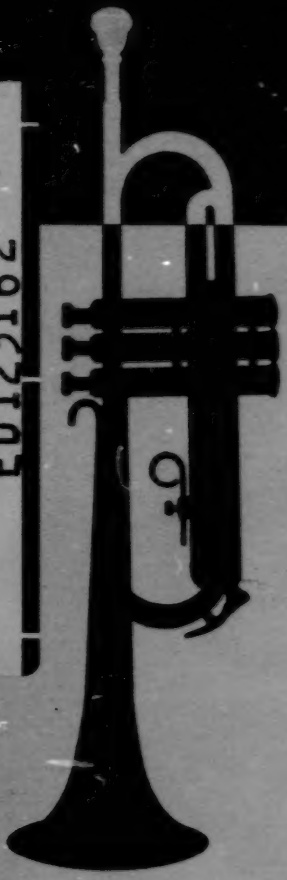

a handbook for the development of the band program

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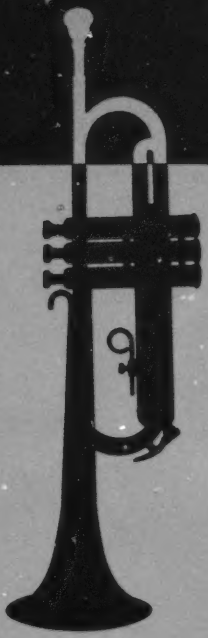

a handbook for the development of the band program

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(1) acceptance policies on student transfers from other school districts;

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If there be a direct violation of the Court Order in Civil Action No. 5281 that cannot be cleared through negotiation, the sanctions required by the Court Order are applied.

Foreword

This handbook is the first publication dealing directly with the school band to be made available by the Texas Education Agency in several years.

It is one volume of a projected series of guides primarily concerned with major areas of the school curriculum involving musical performance. It is hoped that instrumental teachers will find herein a source of reliable suggestions in the areas of band organization and effective teaching practices, as well as sufficient basic technical information related to band class instruction. In addition, school administrators may find the handbook to be a convenient reference for the band program.

M. L. Brockette
Commissioner of Education

Texas Education Agency

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Acknowledgements

This handbook describing successful practices in the development of school band programs is published in response to numerous requests from Texas music teachers, supervisors, and administrators.

In order that the handbook might reflect the experience and successful practices of a substantial number of music educators, the Texas Music Educators Association was asked to appoint committees to develop a series of publications describing the greater part of the total music program involving performance.

This publication represents the great amount of time and energy devoted to the task by the following members of the Band Committee:

J. W. King, Jr., Canyon
Committee chairman and president of TMEA when the committee was appointed

Orland Butler, Lubbock
Gerald Campbell, Austin
Fred Junkin, Victoria
J. F. Lenzo, Jr., Houston
Jerrold W. Longwell, Hurst
J. R. McEntyre, Odessa
Lee Boyd Montgomery, Austin
John H. Pearson, Austin
A. T. Powell, Killeen
Bette Pruden, Houston
Robert L. Renfroe, Texas City
Robert L. Schlessiger, Killeen
Paul Stroud, Longview
Bryce Taylor, Alice

Editor: Philip A. Manning, Austin
Consultant in Music, Texas Education Agency

Valuable additional contributions were made by individual band directors and university staff members in certain special areas.

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INTRODUCTION

The band program should be carefully planned and implemented to meet the needs of the students, the school, and the community.

For the individual student bandsman, experience in band should offer the most excellent and enduring musical education that the resources of the public schools can provide, while at the same time furnishing a needed focal point for musically gifted students and those seeking excellence of achievement.

For the entire school body, the band program should be a vigorous force for promotion of musical interest and literacy, and a prime mover in the creation of school spirit for cocurricular activities. One of the major contributions of the band to the school curriculum is establishment of an atmosphere of cultural endeavor in the school unit within which the organization exists. Responsibilities of the band in this area become increasingly substantial and critical in smaller schools and school districts.

In the community, a well-rounded band program contributes to the advancement of cultural balance, especially in situations where the school band may be the only permanent performing musical organization. In addition, a superior band program will inculcate a singular sense of community pride through public performance at home and away.

This handbook is designed as an aid in bringing to each student in the public school band, to each member of the student body, and to the community as a whole, a school band offering a well-rounded program ensured of success from year to year. In the hands of the career music teacher and supported by school administration and community, the band can become an educational and cultural endeavor in which all can take pride.

THE ELEMENTARY BAND PROGRAM

THE ELEMENTARY BAND PROGRAM

I. First-Year Band Class

A. Goals

1. General goals for all students

a. Introduction to music
b. Basic concept of good tone quality
c. Awareness of rhythm
d. A sense of pitch
e. Beginning fundamentals, developed to a great extent through utilization of exercises and other training materials at the unison and octave to aid in achievement of pitch awareness
f. Establishment of efficient practice habits

2. Instructional goals for beginning students

a. Reed instruments (clarinets, saxophones)

. Embouchure formation (including instruction with mouthpiece and reed only)
. Correct playing posture and instrument position
. Hand and finger positions
. Breath control
.. Diaphragmatic breathing
.. Intake
.. Release
. Starting and stopping the tone

b. Flutes

. Embouchure formation (including instruction with head joint only)
. Correct playing posture and instrument position
. Hand and finger positions
. Breath control
.. Diaphragmatic breathing
.. Intake
.. Release
. Starting and stopping the tone

c. Brasses

. Embouchure formation (including instruction with mouthpiece only, buzzing varied pitches)
. Correct playing posture and instrument position

. Hand and finger positions
. Breath control
.. Diaphragmatic breathing
.. Intake
.. Release
. Starting and stopping the tone

d. Percussion (snare drum and orchestra bells)

. Wrist exercises
. Stick and mallet positions (right and left hands)
. Stick position on striking drum head or practice pad
. Wrist and arm action for stroke and tap

e. Instrument care

. Explanation and demonstration of parts of instruments (instructor)
. Proper handling and assembly
. Adjustment of snare drum
. Daily care
.. Swabbing of padded instruments
.. Releasing moisture from brasses before placement in cases
.. Careful wiping of surfaces of all instruments
. Periodic care
.. Oiling key mechanism, woodwinds
.. Oiling bore, wood instruments
.. Cleaning and greasing slides, brass instruments
.. Inspecting valve corks for leaks
.. Removing, cleaning, oiling, and replacing valves
.. Washing interior of all brasses
.. Cleaning drum heads
.. Routine inspection and check sheet

3. Suggested minimal musical-technical goals for first-year students

a. Fundamentals of music (theory)--all students

. Musical symbols, signs (staff, clefs, lines and spaces, measures, bar lines, double bars, repeat signs, first and second endings, D.C. al fine, D.S., measure repeat sign, multiple measure repeat sign, ties, slurs)
. Note and rest values (whole, half, quarter, eighth, dotted half, dotted quarter-eighth)
. Meters (common time, 4/4, 3/4, 2/4, 2/2 or alla breve)
. Commonly used dynamic markings
. Scales and keys (B^b, E^b, A^b, and F major), flats, sharps, naturals
. Knowledge of conductor's beats for meters studied

b. Instrumental fundamentals--winds

. Acceptable tone quality
. Intonation
. Extension of range
. Proper attack and release
. Varied articulations in commonly used patterns
. Slurring and legato tonguing
. Staccato
. Phrasing
. One-octave major scales, arpeggios
. Chromatic scale
. Crescendo-decrescendo
. Commonly used articulation markings
. Observation of dynamic markings
. Over-all physical coordination

c. Instrumental fundamentals--percussion

. Basic sticking, snare drum
.. Alternating (RLRL - LRLR)
.. Double sticking (RRLL - LLRR)
. Basic rudiments, snare drum
.. Roll development:
Long roll
Five-stroke roll
Seven-stroke roll
Nine-stroke roll
.. Flam
.. Ruff
. Application of basic rudiments to 4/4, 3/4, 2/4, alla breve
. Major scales on orchestra bells, as given above; chromatic scale

4. Advanced musical-technical goals for first-year students

a. Relative minor scales and keys (g, c, f, d), arpeggios
b. Familiarity with basic alternate fingerings and positions
c. More difficult meters (6/8, 3/8)
d. More difficult rhythms

(1)
(2)
(3)
(4)
(5)
(6)
(7)

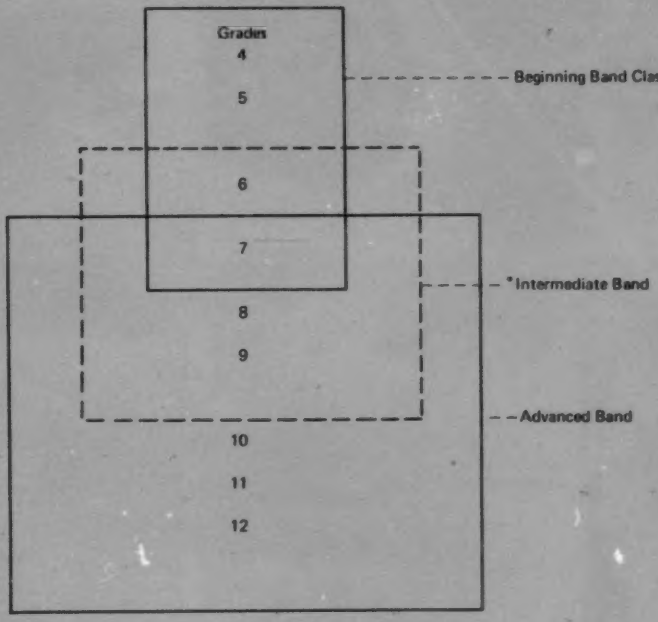
e. Major scales, relative minor scales and keys involving sharps (C, G, D, a, e, b)
f. Easy band literature appropriate to level

B. Organization

1. The band program should be organized using a flexible plan which provides for several levels of student ability and achievement within any given experience grouping. Students should not arbitrarily be placed in a specific group through the use of either chronological age or school experience as exclusive guides.

2. The grade level for beginning band instruction currently varies with each school system; however, an optimal beginning may be made in the lowest grade in which physical size of students is compatible with size of the instruments under study, and in which adequate instructional staff and facilities may be made available.

3. Organizational Chart--The following chart illustrates possible basic grade arrangements which provide for differences in student achievement and which should result in a flexibility of grade-level applications.



*School systems starting beginning band classes at the fourth, fifth, or sixth grade level may find division of the intermediate phase of the program into two (or even three) separate levels to be a rewarding plan.

4. Preparation of teachers

It is axiomatic that teachers should be proficient on a woodwind or brass instrument and that they should possess a thorough knowledge of basic fundamentals of the other band instruments taught in the elementary grades. Outside help, if needed, is often available from supervisory personnel, other instrumental instructors in the system, private teachers within the city or locale, or advanced students.

5. Recruiting

a. Using skilled performers, demonstrate the band instruments to potential band students. Demonstrations are far more effective if the performances are successful.

b. Demonstrate all of the instruments taught in the elementary band program.

. Well-organized programs for the Parent-Teachers Association and other similar groups help to stimulate parental interest.

. Special demonstrations may be held for prospective band students and their parents at times when it is convenient for parents to attend. A letter of invitation (or in some circumstances, a telephone call) may help to assure attendance.

. In-school demonstrations are also helpful. They may be scheduled in September, in the spring, or at any time when maximum impact on student interest can be achieved. In accordance with local school policy, in-school demonstrations might be arranged for the school assembly, held in the elementary general music class, or taken from class to class.

c. Schedule instrument displays

. For maximum effectiveness, instruments should be displayed in an attractive setting.

. Investigate services offered by local and area instrument dealers. Dealers often make available the services of an experienced representative, in many cases a former band director.

.. Again, be sure that prospective students and parents are invited.

.. Displays may be coordinated with the demonstrations suggested above.

d. Show films on music, band instruments, and the playing of band instruments.

. Films of professional quality especially designed to aid in recruitment, such as those produced for King Musical Instruments, for the Selmer Division of The Magnavox Company and for C. G. Conn, Ltd., may be made available through local or area instrument dealers.

. If dealers are unable to supply these services, films may be had directly from instrument manufacturers through proper advance scheduling:

.. King Musical Instruments
33999 Curtis Boulevard
Eastlake, Ohio 44094

.. Selmer Division of The Magnavox Company
P. O. Box 310
Elkhart, Indiana 46514

.. C. G. Conn, Ltd.
616 Enterprise Drive
Oak Brook, Illinois 60521

. The Music Educators National Conference makes available a 14-minute film, "A Band Is. . .," designed for interpretation of the band program in its various aspects to parents, students, and civic groups. The film is available on a free-loan basis through local Coca-Cola bottlers. Since a good portion of its footage features a college band, directors may prefer to schedule a review before local use.

. Refer to the following publication:

Shetler, Donald J. Film Guide for Music Educators. Rev. ed. Washington, D. C.: Music Educators National Conference, 1968. 96 pages, paperback. (Order Number 321-10352, MENC, Suite 601, 8150 Leesburg Pike, Vienna, Va. 22180)

e. Schedule public performances of the band immediately prior to recruitment time.

f. Encourage exploratory preband or beginning band programs for four to eight weeks in the summer.

g. Make a special effort to interest students who lead in their school classes and in other areas.

h. Enrollment in a special education program due to a handicapping condition does not automatically eliminate the student from possible participation in the band program. Handicapped students should be given the same opportunity to participate extended to other students.

6. Selection of students

a. Standardized tests of musical aptitude

. Although controversy exists, it may be stated that no known standardized measure of musical aptitude or talent is entirely valid as a predictor of success in the study of music. Informed, careful interpretation of results may be as important as choice of the test administered. For these and other reasons, test results should be considered as a guide to musical aptitude only. In no case should test results be the only factor considered in making decisions involving acceptance of students.

. For those who prefer or require testing as an aid to selection of students, the following standardized measures of musical aptitude are submitted:

.. Bentley, Arnold. Measures of Musical Ability. New York: October House, Inc., 1966.

Four tests on LP recording, tones produced by oscillator and organ: (1) Pitch Discrimination, (2) Tonal Memory, (3) Chord Analysis, (4) Rhythmic Memory. Designed for use in the elementary grades; time, 25 minutes. Short test manual, British author. The measure appears to have been designed as a tool for testing certain musical abilities resulting from instruction in the elementary music class; however, it may be characterized generally as an aptitude test.

.. Drake, Raleigh M. Drake Musical Aptitude Tests. Chicago, Ill.: Science Research Associates, Inc., 1954-1957.

Tests for two facets of musical aptitude only: (1) Musical Memory, (2) Rhythm (ability to keep a steady tempo). On LP recording; test items utilize piano, metronome, and speaking voice. Two forms are provided for each test;

time, 20 minutes per form. For best results with musically inexperienced subjects, use all four forms. Age 8 through adult. Test manual, hand scoring necessary.

.. Gaston, E. Thayer. Gaston Test of Musicality. 4th ed. Lawrence, Kan.: Odell's Instrumental Service, 1942-1950-1956-1957.

Self-rating interest inventory (18 items); ability to indicate whether a given tone is present in a chord (5 items); ability to compare a given melody with written notation as to sameness or difference in note or rhythm (5 items); a test of "musical taste" in which a melody lacking the final tone is heard, the subject indicating whether the missing tone should be higher or lower than the last tone played (5 items); a test of tonal memory in which a melody is played and repeated from two to six times, the subject indicating whether the repeated items are the same as, or different from, the original. The original is not replayed between comparisons (7 items). Last page provides space for teacher rating of subject. On LP recording; piano used to produce musical items. May be used grades 4-12. Only 40 items including the 18-item interest inventory; time, 30 minutes. Test manual, hand-scoring necessary, scoring stencil supplied.

.. Gordon, Edwin. Musical Aptitude Profile. Boston, Mass.: Houghton Mifflin Co., 1965.

In three parts: (1) Tonal Imagery (melody, harmony); (2) Rhythm Imagery (tempo, meter); (3) Musical Sensitivity (phrasing, balance, style). On three tapes, stimuli produced by violin alone or violin and 'cello. Each test item consists of two musical statements of equal length, the subject indicating certain choices as to difference, sameness, or preference between the two statements. Three 50-minute sessions required for completion of the entire battery (250 items total). May be used grades 4-12. Very complete test manual. Answer sheets may be scored by hand or by machine through the publisher's scoring service.

. Other standardized tests of musical aptitude:

.. Seashore, Carl E.; Lewis, Don; and Saetveit, Joseph G. Seashore Measures of Musical Talents. Rev. New York: The Psychological Corp., 1939-1956-1960.

The classic test for pitch, loudness, rhythm, time, timbre, and tonal memory on one LP recording. Revisions made in 1956 and 1960 were minor in nature. May be used grades 4-12-adult; time, 60 minutes. Test manual.

.. Wing, Herbert D. Standardised Tests of Musical Intelligence. Slough, Buckinghamshire, England: National Foundation for Educational Research (England and Wales), 1939-1948-1957-1960-1961.

Tests for chord analysis, pitch change, melodic memory, rhythmic accent, harmony, intensity, phrasing. On tape, examples played on the piano. Age 8 through adult. Test manual. Time, 60 minutes.

b. Consideration of intelligence quotient test scores together with score(s) resulting from administration of a standardized music aptitude measure often provides a broader basis upon which to evaluate student potential.

c. Many directors choose to formulate their own testing procedures.

d. Some directors prefer to review results of student audiometric tests in conjunction with an evaluation of student progress and work habits in other school classes.

e. Points most often considered in making final selection of class members include:

. Interest
. Personality
. School recommendations
. Scholarship
. Attitude
. Work habits
. Intelligence
. Prior instrumental or other musical training

C. Instruments, Rooms, and Equipment

1. Instruments

a. Schools and school systems enjoying the most successful programs own and furnish to beginning band students an adequate number of the larger and more expensive instruments.

. Although it may not always be possible for the school to purchase and maintain an inventory of newer instruments for the elementary band program, beginning students should not be expected to achieve using instruments that have been handed down from the upper grades because of replacement due to age, excessive wear, damage, or a combination of all three factors.

Under the best of conditions, the beginning instrumental student faces a sufficiency of problems in coping with a new situation involving music reading and in learning to play the instrument itself. An inadequate or defective instrument provides a constant source of frustration which, through no fault of his own, the young student may never be able to overcome.

. School-owned instruments provided for beginning classes should therefore be maintained in highly acceptable playing condition or restored to playing condition before use. Since there is a point at which it is no longer economically feasible to expend funds for repair to an instrument (no matter what the grade level of its intended use), purchase of new or satisfactory used instruments may be necessary.

b. Students purchase their own instruments whenever possible. Investment in an instrument promotes student talent and helps to assure interest in the program and in achievement on the part of both student and parent.

c. Instruments of top quality should be recommended for purchase. Again, the notion that beginners can learn to play on inferior instruments is false.

d. The director should be consulted and should approve all brands of instruments considered for purchase, no matter what the source of supply.

2. Rooms

a. The class instruction room should be large enough so that correct seating and instrument positions of students are not hampered. In addition, space for movement of the instructor about the room and directly to individual students is required, as is passageway for students and their instruments sufficient to allow mobility without accidents and undue disturbance of the class or rehearsal area.

b. The instruction room should be acoustically treated and must be sound-isolated from other classrooms.

c. Ample storage space or facilities should be nearby if not situated within the room itself.

d. Adequate ventilation is an important consideration in areas where numbers of wind instruments are rehearsing. Lighting, heating, and air conditioning should at least conform to provisions made for regular classrooms.

e. Elementary school band classes are sometimes assigned to the auditorium or cafetorium stage. In general, this practice is not to be recommended if more suitable facilities can be made available elsewhere. Problems connected with disturbance of nearby classes, ventilation and temperature control, acoustics, lack of rehearsal and storage space, odors and noise from kitchens, frequent disturbance of seating and rehearsal arrangements, and an undesirable inflexibility in usage of the stage and adjacent areas for other activities and classes, may make location of the band rehearsal quarters elsewhere highly preferable or mandatory.

f. Relatively few elementary schools provide separate facilities for band and string instruction. The two programs, where coexistent, often share one room. This practice is usually quite logical unless scheduling problems arise.

g. Utilization of spaces such as boiler rooms, large closets, hallways, and rooms with excessive reverberation is detrimental to student achievement and to the success of any music program, and is to be condemned.

3. Furnishings

a. Chairs with straight or nearly straight backs and flat seats are preferred. Folding chairs of the common variety tend to impair development of correct playing posture.

b. Durable metal music stands with adjustable height and angle of desk are needed. No more than two students should read from each stand. Collapsible, lightweight music stands are not recommended for use in class instruction; these stands do not hold folders of music securely and are easily overturned.

c. A tape recorder and record player of good quality should be assigned permanently to the rehearsal room. These instruments are extremely valuable aids to band instruction at all levels.

d. Chalk board

e. Bulletin board

f. A desk and storage cabinet for the teacher

D. Instrumentation and Class Organization

1. The beginning band class is organized primarily for instructional purposes.

2. Class size should not exceed one student per minute of class instructional time.

3. No specific recommendation is made with regard to utilization of heterogeneous or homogeneous instrumental grouping for beginning classes. Both types of grouping have been used successfully.

4. Regardless of the type of grouping chosen, directors must plan for the future. A standard band instrumentation will be one of the prime considerations.

5. No attempt should be made to teach advanced students in first-year classes.

6. Performances for school classes, assemblies, and parents, scheduled rather infrequently and at appropriate times, contribute to student motivation and parental involvement. Public performance is not, however, a major goal of the elementary band program.

E. Scheduling

1. Daily classes of 30 to 45 minutes, meeting during school time, are the most desirable for continuity of instruction and student achievement.

2. Class meetings on alternate days, although necessary in some situations, are much less desirable. Scheduling in this manner is detrimental to continuity of student growth.

3. Directors use good judgment and tact in working with students who, after having been afforded ample opportunity to progress with the class, demonstrate no adaptation to or interest in the program. These students should be rescheduled as soon as the facts are established, in their own best interest as well as that of the class.

F. Materials

1. State-Adopted Band Textbooks

A new state adoption for band and orchestra was completed in 1973, with adopted textbooks available for use in schools beginning with the 1974-75 school year. Initial contract period is five years. A revised textbook program was established, consisting of five textbooks for each of three general levels of difficulty: Level I, Beginning; Level II, Intermediate; Level III, Advanced. Textbooks listed below are those adopted for Band, Level I:

	TITLE	AUTHOR	PUBLISHER
a.	First Division Band Method, Parts 1 & 2 (Parts bound together as one textbook)	Fred Weber	Belwin-Mills
b.	Silver Burdett Instrumental Series, Volume I	Phillips and Feldstein	Silver Burdett
c.	Take One/Take Two Band Method (Titles bound together as one textbook)	Peters and Betton	Kjos
d.	Fun With Fundamentals	Laas and Weber	Belwin-Mills
e.	Student Instrumental Series, Level One ("Cornet Student," "Clarinet Student," etc.)	Various authors	Belwin-Mills

2. Instrumentation Available Under State Adoption, Level I:

a. First Division Band Method, Parts 1 & 2

Conductor
C Flute
D^b Piccolo
B^b Clarinet
E^b Alto Clarinet
B^b Bass Clarinet
Oboe
Bassoon
E^b Alto Saxophone
B^b Tenor Saxophone
E^b Baritone Saxophone
B^b Cornet (Trumpet)
Horn in F
E^b Mellophone
Trombone
Baritone (T. C.)
Baritone (B. C.)
Bass (Tuba)
Drums
Bells

b. Silver Burdett Instrumental Series, Volume I

Teacher's Edition
Flute
Oboe
B^b Clarinet
E^b Alto Saxophone
B^b Tenor Saxophone
Bassoon
B^b Cornet/Trumpet
French Horn in F
Trombone/Baritone (B. C.)
Baritone (T. C.)
E^b and BB^b Tubas
Percussion

c. Take One/Take Two Band Method

Conductor Full Score and Manual
Flute
Clarinet
Oboe
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Trumpet
Alto Horn
French Horn
Trombone
Baritone T. C.
Baritone B. C.
Basses
Drums
Special Percussion

d. Fun With Fundamentals

Conductor
C Flute
D^b Piccolo
B^b Clarinet
E^b Alto Clarinet
B^b Bass Clarinet
Oboe
Bassoon
E^b Alto Saxophone
B^b Tenor Saxophone
E^b Baritone Saxophone
B^b Cornet (Trumpet)
Horn in F
E^b Mellophone
Trombone
Baritone (B. C.)
Baritone (T. C.)
Bass (Tuba)
Drums
Bells

e. Student Instrumental Series, Level One

Flute Student, Level One
Clarinet Student, Level One
Alto Clarinet Student, Level One
Bass Clarinet Student, Level One
Oboe Student, Level One
Bassoon Student, Level One
Alto Saxophone Student, Level One
Tenor Saxophone Student, Level One
Baritone Saxophone Student, Level One
Cornet Student, Level One
French Horn Student, Level One
Trombone Student, Level One

Baritone (B. C.) Student, Level One
Tuba (Bass) Student, Level One
Drum Student, Level One
Timpani Student, Level One
Mallet Percussion Student, Level One

Band and Orchestra materials for virually handicapped students, including Braille and large-type textbooks, are made available through the Texas Education Agency Textbook Division.

3. Suggested Supplementary Material:

	TITLE	AUTHOR	PUBLISHER
a.	Band Reader	Freeman and Whitney	Edwin H. Morris
b.	47 Foundation Studies	Grover C. Yaus	Belwin-Mills
c.	101 Rhythmic Rest Patterns	Grover C. Yaus	Belwin-Mills
d.	Sight Reader for Young Bands, Books 1 & 2	Hudadoff and Ward	Shawnee Press

e. Original exercises and studies by the instructor
f. Refer to pp. 54-56 for additional listings

G. Suggested Instructional Techniques and Approaches

1. Basic fundamentals are emphasized in the beginning band class:

   a. Good tone quality
   b. Good intonation
   c. Good rhythm

2. Completion of method books or other materials, to the neglect of the basic fundamentals, is meaningless.

3. The instructor should never attempt to move too rapidly with young students.

4. Some teachers prefer to introduce first beginning musical materials by rote rather than by reference to notation. This alternate procedure serves to reduce the total number of problems encountered simultaneously by students in the earliest stage of their instrumental experience, and helps to focus their attention on use of the ear, on tone, and on development of proper embouchure.

   When the rote approach is used, lessons involving music reading may be delayed until possibilities of rhythmic and tonal manipulation of a selection of rote melodies are thoroughly explored. If the teacher has chosen rote materials with care, first lessons

with reading may be based on known tonal and rhythmic patterns. Thus, students often will more readily accept notation as a means to a musical end, and may encounter fewer problems resulting from dependence upon notation as the sole initiator of a mechanical response.

5. The teacher should remember that students best learn to play by actual playing; almost any method which provides demonstration and trial is preferable to lengthy discussion. Discussion and comment, when necessary, should be clear, minimal in length, and devoted to points which are immediately applicable.

6. Because of immature embouchures, short, frequent rest periods should be provided in the beginning class. The class or portions thereof, when not playing, should be engaged in activities which maintain attention and provide learning related to the problems at hand:

   a. Naming of pitches

   b. Counting

   c. Beating time

   d. Singing of unison lines or parts

   e. Silent fingering of parts played by others

   f. Simple ear-training exercises

   g. Solos in tempo, using the relay or random selection technique

   h. Section solos

   i. Other techniques devised by the teacher

7. Since the beginning class is primarily concerned with development of correct basic habits and skills, considerable individual attention should be provided. Teachers must develop capabilities and techniques which enable them to engage in several levels of listening simultaneously, in order to carry on the work of the class while attending to individual and section problems.

8. Immediate correction of errors should be provided with patience, tact, and a sense of fair play and respect for students. By the same token, students should receive immediate approval from the teacher for successes achieved.

9. Constant review of techniques and materials previously covered is necessary. Young students, particularly, rapidly forget skills and information not used from day to day.

10. Students should prepare for each lesson by means of a carefully explained, realistic assignment. Class members should know exactly what they are expected to accomplish for the next class period; the teacher should be certain that all information and skills needed for each home practice assignment have been thoroughly covered.

II. Second-Year Band Class

A. Goals

1. Work of the first year is continued, with emphasis upon growing musical awareness and upon gradual extension of range with increasing facility and flexibility.

   Refinement and development of tone quality, control, intonation, phrasing, precision, balance, attacks and releases, articulation, dynamics, and expression.

2. Theory

   Continued work on accurate reading of notation, including musical terms, signs and symbols

   a. Notes and rests, including dotted patterns, triplets, sixteenths, and simple syncopations.

   b. Meters, including alla breve ("cut time"), 3/8, 6/8, 9/8.

   c. Keys and key signatures, including C, G, D^{b} Major, and selected relative minor keys (g, c, f, d, as a minimum).

   d. Regular work with sight reading

3. Reinforcement of efficient practice habits

4. Technical particulars

   a. Reed instruments and flutes

      . Embouchure development
      . Posture, instrument and hand positions
      . Breath control
      . Articulations
      . Alternate fingerings and trills

b. Brasses

- Embouchure development
- Posture, instrument and hand positions
- Breath control
- Articulations
- Tuning with compensating devices and work with alternate slide positions.

c. Percussion

- Continuation of basic fundamentals learned during first year
- Introduction to complete percussion family:
  Bass drum
  Tympani
  Chimes
  Marimba
  Cymbals
  Triangle
  Tambourine
  Latin instruments
  Traps
- Work with the "basic 13" rudiments

B. Performance of band literature at a level of difficulty suited to the class. Editing by the director may be necessary.

THE JUNIOR HIGH SCHOOL BAND PROGRAM

THE JUNIOR HIGH SCHOOL BAND PROGRAM

Two plans must be considered for the band program at the junior high school level:

. Continuation of the elementary school program

. The program beginning in junior high school with the seventh grade

Middle schools and some junior high schools organized on a 6-7-8 plan may offer beginning instruction in the sixth grade. However, for purposes of this guide, all sixth-grade instruction will be regarded as a part of the elementary program.

I. First-Year Band Class

Much of the material found in the portion of this handbook devoted to the elementary band program is applicable to work with beginning classes at the junior high school level. Additional information may be found in the sections on the First-Year Band Class, p. 5, and Second-Year Band Class, p.21.

A. General Goals with Particular Applicability to Junior High School Students

1. To foster a lasting appreciation of music through instruction and performance of high quality

2. To inspire civic responsibility through:

   a. Observance and acceptance of group and self-discipline necessary in ensemble and individual work

   b. High standards of deportment within the program

   c. Respect for performers and performances as members of an audience

   d. Participation in school, home, church, and community musical groups

   e. Respect for school property and care of school-owned and personally owned instruments, equipment, and music

3. To establish effective social attitudes and relationships through:

   a. Cooperation in group rehearsals and activities

b. The recreational aspect of instrumental music groups

c. Worthy use of leisure time in musical endeavors such as preparation of solos and performance in small ensembles

4. To aid in development of beneficial health habits through:

a. Diaphragmatic breathing necessary in correct playing of wind instruments

b. Formation of good posture in concert and marching band

c. Participation in precision movements in marching band

B. General Musical Objective: Knowledge and Skills

Student growth in technical skill and musicianship sufficient for performance of quality music literature through:

1. Regular participation in band class

2. Participation in small ensembles

3. Private study for students able to profit musically from individualized instruction

C. Specific Objectives

1. Position

a. Development of correct posture

b. Establishment of correct instrument position

2. Tone

a. Formation of correct embouchure on woodwinds and brasses

b. Accomplishment and maintenance of proper breath control

c. Development of a concept of acceptable tone quality

3. Familiarity with basic keys and scales

a. Performance of one-octave scales in major keys: C, F, B^b, E^b, A^b, and D^b

b. Performance of arpeggios in major keys listed above

c. Performance of interval studies in at least three major keys listed above

d. Learning of key signatures

e. Performance of the chromatic scale over the practical range of the instrument

4. Fingerings and positions

a. Knowledge and use of all basic fingerings and positions in the practical, regular range of the instrument

b. Knowledge and use of auxiliary fingerings and positions for improvement of technique and intonation

5. Establishment and use of a definite system of counting and rhythmic reading

a. Relative note-values rather than beat-values in each meter

b. Basic, commonly used rhythm patterns in various combinations and tempos

6. Performance of the basic articulations required in both connected and separated styles

a. Fair control of legato style before emphasis placed on staccato style

b. Gradual increase in speed of tonguing without deterioration of tone quality

7. Observation of dynamic markings

8. Sight reading as part of the regular work of the class

9. Performance of basic marching movements and drills, according to policy established by the director, school, or district

10. Regular review of techniques previously covered

D. Organization

1. See Sections 5. Recruiting, p. 9, and 6. Selection of Students, p. 11, in the portion of this handbook devoted to the elementary band program.

2. Directors may recruit the band class during the last semester or quarter of the final elementary year.

a. Work with elementary principals, classroom teachers, activity directors, music specialists.

b. Work for minimum disruption of regular classes.

3. Pre-school summer band class

a. Pre-school classes to explore aptitudes of students for the various instruments are worthwhile.

b. Pre-school classes for advanced groups should also be considered. These can serve as helpful review sessions and provide a time to make shifts in instrumentation.

c. Classes of like instruments may be organized. This procedure allows the instructor to concentrate on the problems of one instrument or family of instruments and eliminates many of the diverse problems encountered in the heterogeneous band class.

4. Scheduling

a. Classes should meet daily if at all possible.

b. Band should be a regular class considered as part of the school curriculum, and not simply part of an activities program.

E. Materials

1. State-adopted textbooks are available on three levels of difficulty, with a variety of full band class methods and supplementary materials adopted at beginning and intermediate levels. Careful local selection of textbooks should provide adequate basic instructional materials. State-adopted band textbooks are listed in the sections of this handbook devoted to the Elementary Band Program and in Section VIII of the Intermediate-Advanced Program in the Junior and Senior High School, p. 45.

2. Supplemental instructional materials should be used with the basic textbooks. For listings of supplementary books, see Section F. 3 of The Elementary Band Program, p. 19, and Section X of The Intermediate-Advanced Band Program in the Junior and Senior High School, p. 54.

3. Easy full-band literature should be utilized to develop reading ability, to serve as material for program usage, and to provide an interesting instructional program.

F. Key Instructional Procedures

1. The seventh grade beginner is generally able to advance rapidly and may in some cases accomplish as much in one year as students from lower grades accomplish in two years.

2. The student should move methodically, however, with much drill on fundamentals:

   a. Continuing emphasis should be placed on pitch control and tone quality.

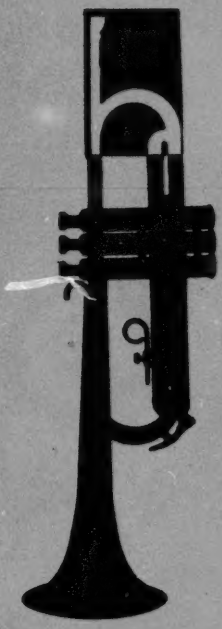
   b. Rhythm counting and sight reading should be daily activities.

   c. Basic keys must be studied.

   d. Good posture and correct position of the instrument should be daily goals.

II. Intermediate and Advanced Band

Procedures for the junior high school intermediate and advanced band parallel to some degree the work of the senior high school. The section that follows deals with both organizations in some detail. The teacher should remember that technical proficiency and general overall musical achievement are usually at a lower level for the younger junior high school students.



THE INTERMEDIATE-ADVANCED BAND PROGRAM IN THE JUNIOR AND SENIOR HIGH SCHOOL

THE INTERMEDIATE-ADVANCED BAND PROGRAM IN THE JUNIOR AND SENIOR HIGH SCHOOL

I. Goals and Objectives

The band program functions within the general educational philosophy of the school system and seeks to reach the same general objectives dictated by that philosophy. Through its own goals the band program makes a unique contribution toward the attainment of these general objectives.

Descriptions of approved courses published by the Texas Education Agency establish the ultimate objective of the band program as being "to provide students with the opportunity to become intimately acquainted with band literature." This, then, is the goal of any Texas school band program. Implications and ramifications of such a goal are manifold.

The key phrase in the stated objective would seem to be "intimately acquainted." Intimate acquaintance with the literature requires as a basic aim of the band program development of individual players of high quality, since the ensemble will never achieve more than the capabilities of its individual players will allow. Development of individual capabilities must be comprehensive, aimed at producing a highly competent instrumentalist who is also a highly competent general musician.

It should be noted, however, that this generalized development is tied closely to the development of the student as a player. It is difficult, if not virtually impossible, to produce a truly competent general musician who is not a good player. It is not enough to learn about music or to remain on the periphery of the musical experience as only a listener or as a casual player. To become "intimately acquainted" with the literature the student must participate in the core of musical experience--in this case, as a performer, creating and re-creating at the highest artistic level of which he or she is capable at any particular stage of musical development.

Performance itself is not the goal, but it is a very valid means to the goal. It may be stated with some conviction that a poor performance is quite often less desirable than no performance at all in terms of musical values gained by the student.

Individual ability, then, becomes the tool which is utilized to shape desirable educational outcomes in terms of the musical ensemble.

The ensemble experience should be broad, including contemporary as well as traditional literature, both transcriptions and original band compositions. The band's repertoire should lead the student instrumentalist to the development of a concept of the course of music history as well as to an awareness of musical style and form.

The ensemble experience should be deep as well as broad. Intimate acquaintance is not achievable through a surface contact with the literature. Although perfection of every selection is perhaps an unreasonable goal for the student musician, ability and willingness to perfect some selections is a fundamental aim. The student is led toward deeper musical understandings through a serious study of the artistic detail of some selections in preparation for the best possible performance.

It should be emphasized that in both individual and group activities a high level of artistry is to be sought. Music is an art. If music is to make its unique contribution to the education of the band student, that contribution will be made through attainment of the highest artistic level possible for the particular group or individual involved.

As the student continues to reach for the ever receding objective of high standards, a number of important benefits will accrue to him. These should include self-discipline, responsible and dependable behavior, respect for himself and others, and self-confidence.

Although production of the professional musician is not a major goal of the band program, each student should be made aware of the wide range of possibilities for continuing his future participation in music. Musical careers should be presented as viable options for the musically talented. Careers related to music service areas should also be investigated.

Aside from the more obvious possibilities inherent in selection of music representative of composers and idioms of the several cultures confluent in Texas, the band program may make a unique contribution to multicultural education through provision of an opportunity for students from all ethnic groups and backgrounds to work cooperatively toward a common goal.

Students participating in the band program are placed in a setting in which they become better acquainted with one another through intensive, interdependent effort on a day-to-day basis, in which participation rests on an equal footing, in which respect for competence is learned, and in which one's abilities and contributions to the organization serve as criteria for student leadership, placement, and advancement.

II. Instructional Personnel

The importance of the band director's role in development of the band program can scarcely be overstated. The director will be looked to by administrators, parents, and students as a trusted advisor on a wide range of subjects in a highly technical field. The band will reflect in a direct manner the personality and philosophy of its director.

Development of the band program occurs in the most efficient way when the director is permitted freedom and authority to implement the program in accordance with his or her personal views, operating always within the philosophical framework of broad guidelines set forth by the school administration. As a general rule, the more freedom and authority the director is given within these limits, the faster program development comes about.

In view of the foregoing statements, recruitment of the professional staff is perhaps the single most fundamentally important task to be undertaken in the development of a band program.

In school systems with more than one band director, the relationship among directors is of critical importance. This is particularly true of relationships among the high school director and the director(s) in feeder school(s). The aim of all directors in the system must be development of a total band program--a program cohesive and continuous from the beginning class through the most advanced high school performing group--rather than a situation in which each director is isolated within the phase of the program which exists in a particular school unit or at a particular grade level.

The concept of a total band program is so important that some formal organization of the staff to assure an appropriate team effort seems advisable. Some sharing of teaching responsibilities often serves this purpose well; but, even where this is not practical during the school day, team planning and a spirit of team effort should be sought. Each situation will dictate its own organizational plan, but each should have one person designated as the person in charge of the total band program.

In many cases a healthy band program will produce a large enough number of instrumentalists to warrant formation of a second group. Large schools may need to form several such groups. As additional classes and organizations are established, employment of assistant directors will become desirable.

III. Course Content

Band in the secondary school should be an extension of the program in the earlier grades, providing a further development of skills and concepts introduced earlier in the student's instrumental experience.

Developmental processes are carried on to a greater extent through band literature and to a lesser extent through method books and other such instructional materials, although instructional materials of this type continue to be an important part of a systematized approach to teaching.

Performance on a more frequent basis is expected, and greater amounts of time and energy are expended in preparation for performance. Performance preparation becomes the most common vehicle for development of skills and concepts, particularly at the high school level. Continued utilization of materials and activities which further the development of individual players will make possible development of a mature ensemble concept. Continued emphasis is placed upon fundamentals, including tone quality, tone control, intonation, pitch, balance, blend, precision of attack and release, rhythmic accuracy, rhythmic precision, spacing, phasing, dynamic range and control, expression, and style.

IV. Areas of Experience for the Bandsman

Instruction for individual students should be designed so that they may participate in a progressively arranged band curriculum covering the following areas of experience:

A. Full Band (Intermediate and Advanced Band)

1. Full band classes should be scheduled to meet one normal class period daily during regular school hours.

2. Placement of time for full band meetings should not interfere with opportunities for student participation in other school activities of an elective nature which occur during regular school hours.

B. Technic Instruction

1. Intermediate band, all levels

   a. Each level should be scheduled to meet one period weekly during nonschool hours.

   b. At the intermediate level, the class approach with like-instrument groupings is probably the most practical system when student ability and limited teacher-time are taken into consideration.

2. Advanced band, all levels

a. Technic instruction on an individual basis best serves the specific needs of students enrolled in advanced band. Each student should be scheduled to meet one instruction period of normal length each week for technic instructional experience.

b. Time for these meetings might come from nonacademic periods available to the student or from free time resulting from enrollment in classes which provide only part-time instruction.

c. Schools should investigate the Texas Education Agency revised plan for Applied Music (Individual Study), which provides for private instruction utilizing the contract system. Information is available from the Consultant in Music, Division of Curriculum Development, Texas Education Agency, 201 East 11th Street, Austin, Texas 78701.

d. A listing of method and study books for all band instruments will be found in the Appendix, p. 115.

C. Sectional Instruction

Detailed, intensive study by the various instrumental sections of selected musical material scored for a given section within full band compositions is believed to be fully justified in view of musical results obtained and teaching time conserved during the daily full band rehearsal.

1. Intermediate band, advanced level only

a. Sectional rehearsals should be scheduled only for the purpose of meeting special requirements of the music under study as part of the developmental process of the student.

b. Such instruction should not be scheduled during regular school hours and should not exceed one hour weekly for the individual student.

2. Advanced band, all levels

a. Sectional rehearsals should be scheduled to meet the special requirements of music in preparation for performance.

b. Instruction should not exceed one period weekly for each section. Scheduling suggestions indicated for technic instruction, as given above for advanced band, all levels,

are also suggested for advanced band in this experience area. If school time is unavailable, time outside of regular school hours must be utilized.

D. Solo and Ensemble Playing, All Levels

1. This extremely important and far-reaching phase of student musical education should be scheduled to take place as a portion of, or addition to, the technic instruction class or lesson.

2. For solo work, schools should investigate the Texas Education Agency revised plan for Applied Music (Individual Study), which provides for private instruction utilizing the contract system. Information is available from the Consultant in Music, Division of Curriculum Development, Texas Education Agency, 201 East 11th Street, Austin, Texas 78701.

3. Where small ensembles using mixed instrumentation are formed, it may be necessary to utilize additional time outside of regular school hours to carry out the required instruction for such groups.

4. Soloists and ensemble players are usually members of the concert band, and experience in the solo/ensemble areas should effectively strengthen concert band performance of those involved in one or both. Solo and ensemble playing should heighten student facility or experience in the following:

   . Individual technique
   . Maintenance of rhythmic stability
   . Reading and interpretation of individual parts
   . Intonational sensitivity and adjustment
   . Conception of balance and blend
   . Confidence in performance
   . Stage deportment

5. In addition, responsibility for attendance at extra rehearsals and a willingness to take as well as give constructive criticism should be reflected in the attitude of the solo/ensemble student performer.

Please note that instruction in the preceding four areas of experience requires as a maximum no more than two supervised hours of the individual student's out-of-school time each week. Demands for additional time should be considered exhaustively to determine whether there is justification for them from the standpoint of student benefit or if strengthening of teaching methods or organization is indicated.

V. The Marching Band

The marching band is an integral part of the band program at the high school level; it must contribute to the over-all musical objectives of that program. The individual player and full ensemble should move steadily toward over-all musical objectives during the entire year, whether the activity is marching band, concert band, solo and ensemble participation, or any other band experience.

Performance literature chosen for all phases of the band program should contribute to these objectives. Literature utilized by the marching band is no exception. A large body of standard march literature is available, and a good portion of the repertoire of the marching band should be selected from this area. Entertainment is not the sole purpose of the marching band, although entertainment as an effective element of the band's function cannot be completely ignored.

Organization of the marching band with regard to size, instrumentation, style of marching, and other details, is a local decision. Options selected in these areas should be subject to careful consideration and should be in keeping with the philosophy indicated by objectives of the total band program.

The marching band makes its greatest contribution in the areas of discipline and esprit de corps. Both factors can be of immense value in terms of their immediate effect upon students and through their long-term effect on musical training. Development of the two factors through the marching band will prove to be of definite aid in realizing objectives of the band program.

VI. Rehearsal Procedures for the Marching Band

A. Intermediate Band, All Levels

1. Students of this age and experience level should be required to spend only a minimum amount of time in marching drill. Playing ability serves as the criterion for these students; it should not be sacrificed to time spent perfecting marching performance preparation.

2. Students should be trained in marching techniques only after acquisition of musical knowledge and technical ability sufficient to qualify them for advanced band participation. Even then, this training should be limited to basic fundamentals of:

   a. Personal carriage

   b. Carriage of instruments

c. Step or stride

d. Step-offs and halts

e. Techniques of direction changes

3. A portion of the regular intermediate band rehearsal time during the last month of the school year may be spent advantageously on these fundamentals as preparation for advanced band participation during the ensuing school term.

B. Advanced Band, All Levels

1. Suggested apportionment of rehearsal time

a. Development of a marching musical performance should be the goal of rehearsals.

b. It is suggested that 30 percent of rehearsal time be spent in preparation of the music to be performed.

c. Twenty percent of the rehearsal time should be ample for marching fundamentals.

d Fifty percent of rehearsal time then may be used for preparation of the specific presentation at hand. This amount of time will be adequate if the other factors of basic marching fundamentals and music have been developed and rehearsed effectively.

e. As the need for specific-presentation time diminishes, the interval that becomes available should be utilized in preparation of a variety of musical literature that may be presented in outdoor situations.

f. Sound and substantial educational values invariably should be emphasized in the director's choice of all music for the marching band.

2. Marching fundamentals, the individual necessities

a. Posture

b. Marching carriage, body and instrument

c. Stride and leg-foot action (A measured stride should be adopted for field performance.)

d. Stationary changes of direction

e. Marching changes of direction

3. Marching fundamentals, the band necessities

   a. Alignment of rank, file, or front

   b. Interval and distance of rank, file, or front

   c. Countermarch techniques

   d. Column techniques

   e. Knowledge of the drum major system used

4. Performance preparation for specific presentations

   a. Rehearsal of music

   b. Discussion of definite goals set for the marching rehearsal

   c. Marching warmup; review of the techniques required for preparation of the performance at hand

   d. Walk-through of drills or formations without music

   e. Combination of marching and music

   f. Remedial work on specific problems

5. Suggested division of rehearsal time for specific presentations

   a. The amount of time spent in rehearsal on each of the phases listed above should remain flexible from day to day. It is strongly suggested, however, that the first three rehearsal areas above not be done away with under normal conditions. These three should stand as the basic teaching procedures for orderly, systematized improvement in field and street performance over a comparatively extended period of time.

   b. The amount of rehearsal time spent on remedial work covering specific problems will heavily influence the caliber of the ultimate presentation.

   c. Each marching rehearsal should include a sequential performance of the specifics covered to that point in order to tie together the purposes of the rehearsal.

6. The marching band as an educational process

   Directors are again reminded that the marching band is a public display of an educational process involving musical performance. Choices of music to be performed, as well as individual and

band marching styles, should be made commensurately in order that the performance might convey an image of dignified and disciplined group endeavor to the observing and listening spectator.

VII. Rehearsal Procedures for the Concert Band

A. Intermediate Band, All Levels

1. As contrasted with instruction given the advanced band, instruction at the intermediate level differs mainly in the areas of concentration emphasized.

2. The greater portion of rehearsal time allotted the intermediate band should be spent in work on basic, fundamental musicianship, with a minimum expenditure of time in preparation for performance.

3. If several levels of intermediate band are established within the music program, provision should be made for instruction suited to the musical needs of each separate level.

4. In general, the amount of time spent on fundamentals should be augmented as the experience and ability of the group diminishes.

B. Advanced Band, All Levels

The advanced band rehearsal should include:

1. A controlled warm-up period

   a. Unisonal scales played slowly

   b. Brief reviews of embouchure and breath techniques

   c. Varied articulation patterns based on the unisonal scales

   d. Volume, intensity, and balance control of unisonal sounds

   e. Interval study, with varied applications of scale-based articulation patterns and volume-intensity-balance control of unisonal sounds (the two immediately preceding items)

   f. Preliminary tuning by students

   g. Chordal balance and tuning-chorale playing

2. An instructional period

a. Rhythmic study

Daily use of a definitely adopted, thoroughly explained, and well-understood vocal counting system is recommended. Style and pitch applications of the adopted system are beneficial.

b. Study of musical style

. Investigation of the duration and intensity of musical sounds as revealed by standard interpretations of a given composition will provide one basis for student understanding of style in music.

. Depth of inquiry will necessarily vary according to the complexity of material under study and according to time restrictions.

. Recordings, demonstrations, and lecture techniques directly applicable to the material under study should prove to be useful.

c. Theory

Study and review of basic fundamentals of music theory, including key signatures, scale construction, intervals, harmonic content, and melodic and structural form.

d. Development of ancillary musical knowledge

Review of terminology, music history, and composer information correlated with the music in rehearsal.

3. A music-reading period

a. Unisonal reading studies

If possible, studies that develop the areas considered during the instructional period should be utilized. An abbreviated listing of suitable studies will be found in the section entitled Suggested Materials, Concert Band, p. 54.

b. Reading of new literature

. Music should be selected to complement and develop areas previously covered in the rehearsal when possible.

. A well-organized reading session should be maintained as part of the daily rehearsal routine.

. Procedures and allotments of time should parallel practices in effect at actual reading contests.

4. Preparation of materials for performance

a. Time wasters should be avoided:

. Random organization or hit-and-miss techniques for rehearsal of performance materials

. Poor discipline

. Absence of, or poor pre-rehearsal preparation by, the director

Scores should be thoroughly studied beforehand, with note taken of special problems to be encountered by the players. First attention should be given to these problems in the preparation of any performance literature.

. Extended drill on problems that will be corrected automatically with further practice

(A detailed set of considerations for the director is provided in the Appendix. See the section entitled Rehearsal Organization, p. 182.)

b. Rehearsal, using the stop-and-start method

. After due consideration of other rehearsal procedures, the stop-and-start method is recommended for use in the normal rehearsal period.

. This method calls attention to specific problems as they arise, and also affords opportunity for detailed rehearsal of musical content.

.. Care should be taken during explanations of the most significant problems and indication of solutions therefor to "fit together" the various sections of the band, with continuous attention given to details of intonation, blend, and balance.

.. Instructions and explanations should be made meaningful to the entire group rather than to only a few players.

.. Attention to the problem at hand may be maintained by questioning those players least involved as to methods for the application of solution-instruction given to the resolution of their own similar playing problems.

. A final, continuous playing of material up to the point to which the rehearsal has advanced serves to tie both the rehearsal efforts and the musical material together for students and director.

5. A closing routine

a. Making of assignments, announcements, and so forth

b. A familiar selection that is well-liked by the students should be used for a pleasant close of the rehearsal.

c. The rehearsal should be closed in time for students to care properly for instruments and equipment before the period ends.

VIII. State-Adopted Band Textbooks

A new state adoption for band and orchestra was completed in 1973, with textbooks adopted available for use in schools beginning with the 1974-75 school year. Initial contract period is five years. A revised textbook program was established, consisting of five textbooks adopted for each of three levels of difficulty: Level I, Beginning; Level II, Intermediate; Level III, Advanced. Textbooks listed below are those adopted for Band, Level II and Level III.

A. Band, Level II, Intermediate

	TITLE	AUTHOR	PUBLISHER
1.	First Division Band Method, Parts 3 & 4 (Parts bound together as one textbook)	Fred Weber	Belwin-Mills
2.	Silver Burdett Instrumental Series, Volume 2	Phillips and Feldstein	Silver Burdett
3.	Advanced Fun With Fundamentals	Bill Laas	Belwin-Mills
4.	Student Instrumental Series, Level Two ("Cornet Student," "Clarinet Student," etc.)	Various authors	Belwin-Mills
5.	Studies and Melodious Etudes Series, Level Two	Various authors	Belwin-Mills

Instrumentation Available Under State Adoption, Level II:

1. First Division Band Method, Parts 3 & 4

Conductor	B^b Cornet (Trumpet)
C Flute	Horn in F
D^b Piccolo	E^b Mellophone
B^b Clarinet	Trombone
E^b Alto Clarinet	Baritone (B. C.)
B^b Bass Clarinet	Baritone (T. C.)
Oboe	Bass (Tuba)
Bassoon	Drums
F^b Alto Saxophone	Bells
B^b Tenor Saxophone	
E^b Baritone Saxophone	

2. Silver Burdett Instrumental Series, Volume 2

Teacher's Edition	B^b Cornet/Trumpet
Flute	French Horn in F
Oboe	Trombone/Baritone (B. C.)
B^b Clarinet	Baritone (T. C.)
E^b Alto Saxophone	E^b and BB^b Tubas
B^b Tenor Saxophone	Percussion
Bassoon	

3. Advanced Fun With Fundamentals

Conductor	B^b Cornet (Trumpet)
C Flute	Horn in F
D^b Piccolo	E^b Mellophone
B^b Clarinet	Trombone
E^b Alto Clarinet	Baritone (B. C.)
B^b Bass Clarinet	Baritone (T. C.)
Oboe	Bass (Tuba)
Bassoon	Drums
E^b Alto Saxophone	Bells
B^b Tenor Saxophone	
E^b Baritone Saxophone	

4. Student Instrumental Series, Level Two

Flute Student, Level Two
Clarinet Student, Level Two
Alto Clarinet Student, Level Two
Bass Clarinet Student, Level Two
Oboe Student, Level Two
Bassoon Student, Level Two
Alto Saxophone Student, Level Two
Tenor Saxophone Student, Level Two

Baritone Saxophone Student, Level Two
Cornet Student, Level Two
French Horn Student, Level Two
Trombone Student, Level Two
Baritone (B. C.) Student, Level Two
Tuba (Bass) Student, Level Two
Drum Student, Level Two
Timpani Student, Level Two
Mallet Percussion Student, Level Two

5. Studies and Melodious Etudes Series, Level Two

Studies and Melodious Etudes for Flute, Level Two
Studies and Melodious Etudes for Clarinet, Level Two
Studies and Melodious Etudes for Alto Clarinet, Level Two
Studies and Melodious Etudes for Bass Clarinet, Level Two
Studies and Melodious Etudes for Oboe, Level Two
Studies and Melodious Etudes for Bassoon, Level Two
Studies and Melodious Etudes for Alto Saxophone, Level Two
Studies and Melodious Etudes for Tenor Saxophone, Level Two
Studies and Melodious Etudes for Baritone Saxophone, Level Two
Studies and Melodious Etudes for Cornet, Level Two
Studies and Melodious Etudes for French Horn, Level Two
Studies and Melodious Etudes for Trombone, Level Two
Studies and Melodious Etudes for Baritone (B. C.), Level Two
Studies and Melodious Etudes for Tuba (Bass), Level Two
Studies and Etudes for Drums, Level Two
Studies and Etudes for Timpani, Level Two
Studies and Melodious Etudes for Mallet, Level Two

B. Band, Level III, Advanced

TITLE	AUTHOR	PUBLISHER
1. Advanced Technique for Bands	Nilo W. Hovey	M. M. Cole
2. Exercises for Ensemble Drill	Raymond C. Fussell	Schmitt, Hall & McCreary
3. Student Instrumental Series, Level Three ("Cornet Student," "Clarinet Student," etc.)	Various authors	Belwin-Mills
4. Studies and Melodious Etudes Series, Level Three	Various authors	Belwin-Mills
5. Tunes for Technic Series, Level Three	Various authors	Belwin-Mills

Instrumentation Available Under State Adoption, Level III:

1. Advanced Technique for Bands

Conductor
D^b Piccolo
C Flute
Oboe
E^b Clarinet
B^b Clarinet
Alto Clarinet
Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Cornet (Trumpet)
E^b Alto Horn
Horn in F
Trombone
Baritone (T. C.)
Baritone (B. C.)
E^b and BB^b Basses
Percussion

2. Exercises for Ensemble Drill

Conductor and all instrumentalists use the same book.

3. Student Instrumental Series, Level Three

Flute Student, Level Three
Clarinet Student, Level Three
Alto Clarinet Student, Level Three
Bass Clarinet Student, Level Three
Oboe Student, Level Three
Bassoon Student, Level Three
Alto Saxophone Student, Level Three
Tenor Saxophone Student, Level Three
Baritone Saxophone Student, Level Three
Cornet Student, Level Three
French Horn Student, Level Three
Trombone Student, Level Three
Baritone (B. C.) Student, Level Three
Tuba (Bass) Student, Level Three
Drum Student, Level Three
Timpani Student, Level Three
Mallet Percussion Student, Level Three

4. Studies and Melodious Etudes Series, Level Three

Studies and Melodious Etudes for Flute, Level Three
Studies and Melodious Etudes for Clarinet, Level Three
Studies and Melodious Etudes for Alto Clarinet, Level Three
Studies and Melodious Etudes for Bass Clarinet, Level Three
Studies and Melodious Etudes for Oboe, Level Three
Studies and Melodious Etudes for Bassoon, Level Three
Studies and Melodious Etudes for Alto Saxophone, Level Three
Studies and Melodious Etudes for Tenor Saxophone, Level Three

Studies and Melodious Etudes for Baritone Saxophone, Level Three
Studies and Melodious Etudes for Cornet, Level Three
Studies and Melodious Etudes for French Horn, Level Three
Studies and Melodious Etudes for Trombone, Level Three
Studies and Melodious Etudes for Baritone (B.C.), Level Three
Studies and Melodious Etudes for Tuba (Bass), Level Three
Studies and Etudes for Drums, Level Three
Studies and Etudes for Timpani, Level Three
Studies and Melodious Etudes for Mallet, Level Three

5. Tunes for Technic Series, Level Three

Tunes for Flute Technic, Level Three
Tunes for Clarinet Technic, Level Three
Tunes for Alto Clarinet Technic, Level Three
Tunes for Bass Clarinet Technic, Level Three
Tunes for Oboe Technic, Level Three
Tunes for Bassoon Technic, Level Three
Tunes for Alto Saxophone Technic, Level Three
Tunes for Tenor Saxophone Technic, Level Three
Tunes for Baritone Saxophone Technic, Level Three
Tunes for Cornet Technic, Level Three
Tunes for French Horn Technic, Level Three
Tunes for Trombone Technic, Level Three
Tunes for Baritone (B.C.) Technic, Level Three
Tunes for Tuba (Bass) Technic, Level Three
Tunes for Mallet Percussion Technic, Level Three

IX. Suggested Materials, Marching Band

Listings are not intended to be complete or exclusive. Publications included are offered as examples of materials useful in development of the marching band. Addresses of all publishers mentioned will be found on p.188 of the Appendix to this handbook.

Atwater, Constance. Baton Twirling: The Fundamentals of an Art and A Skill. Rutland, VT: Charles E. Tuttle Co., 1964, 193 pp.

Bayless, A. Jerd. Fieldshow Flash: A Treatise on Training the High School Marching Band. New York: Bourne, Inc., 1957, 91 pp.

Bilik, Jerry H. Gridiron Showmanship. Ann Arbor, MI: Jerry Bilik Music, Inc., 1974.
Kit: folios, resource sheets, duplicating masters.

Binion, W. T., Jr. The High School Marching Band. West Nyack, NY: Parker Publishing Company, Inc., 1973, 273 pp.

Boothe, C. W.; Gaedke, Ray E.; and Lester, Bill. WFL Baton Twirling. Chicago: Ludwig Industries, 1956, 48 pp.

Busse, Bernard W. Shows for Ensemble Twirling. Winona, MN: Hal Leonard Music, Inc., 1962, 48 pp.

_____. Twirling Together: A Teacher-Pupil Manual of Precision Ensemble Twirling. Winona, MN: Hal Leonard Music, Inc., 1955, 32 pp.

Casavant, A. R. "Marching Textbook Series." San Antonio: Southern Music Co., 1957-1968.

+Precision Drill. 1957. (Basic book.)

++Precision Drill Line Movements. 1958.

++Block Formation Drills. 1958. (May be out of print.)

++Street Parade Drills. 1959. (May be out of print.)

++Phalanx Drill Movements. 1959.

+++Field Entrances. 1959.

++Staggered Block Drill Movements. 1961.

+Precision Flash. 1961.

+Precision Drill Team. 1961. (Precision Drill book with musical materials deleted.)

+Precision Drill Squad. 1960. (Supplementary to Precision Drill Team.)

+Manual of Drill. 1960. (Individual necessities; designed for student use.)

++The Fast Break. 1962.

++Six to Five. 1962.

+Rhythmic Arm Movements for Marching. 1962.

++Progression Drill Line Movements. 1963.

+Signals for Drum Major and Field Conductor. 1964. (May be out of print.)

++Corner Drill Movements. 1967.

++Double Gait. 1968.

+++Marching Routines, Book 1: Five Complete Precision Drill Field Routines, Grade 1; Company Front Drill, End Zone Entrances and Exits. 1963. (Eight to five.)

+++Marching Routines, Book 2: Five Complete Precision Drill Field Routines, Grade 2; Company Front Drill, End Zone and Side Entrances and Exits. 1964. (Eight to five.)

++Block Progressions. 1965.

++Wrapping the Block.

++Block Specials.

Cavender, George. Instrument Placement & Projection for the Modern Marching Band. Ann Arbor, MI: Jerry Bilik Music, Inc., 1972, 16 pp.

Copeland, Hal. 40 Fabulous Halftime Theme Ideas. Dallas: The Hal Copeland Co., 1972, 13 pp.

Halftime theme ideas only; details not supplied. Titles, formations or performers, titles of music, announcements.

+Books covering general or basic concepts

++Books exploiting specific areas and concepts

+++Entrances and routines

Department of the Army. Department of the Army Field Manual 12-50: The Marching Band. Washington, D. C.: Department of the Army, 1957, 112 pp.

Guide for training and utilization of army bands as marching units. Approved procedures for formations, movements, general function of the band in military ceremonies. Contains baton manual and signals, manual of instruments, materials for drum and bugle corps, parades, reviews, other ceremonies. Well illustrated.

_____. Department of the Army Field Manual 22-5: Drill and Ceremonies. Washington, D. C.: Headquarters, Department of the Army, 1968, 155 pp.

Manual for teaching uniform methods of drill and ceremonies throughout the army. Content includes teaching techniques, manuals of arms, unit drill squad to brigade, ceremonial drill, inspection procedures, various other aspects of basic drill instruction. Detailed materials, well illustrated.

DiNino, Vincent R. Marching Bands Through "The Eyes of Texas." Minneapolis, MN: Schmitt Music Centers, 1974, 85 pp.

Ford, Orin "Dykae." Marching and Dancing Bandsmen. Cleveland: Ludwig Music Publishing Co., 1956, 24 pp.

Foster, William Patrick. Band Pageantry: A Guide for the Marching Band. Winona, MN: Hal Leonard Music, Inc., 1968, 174 pp.

Franklin, Ralph, and Carruth, Kenneth. Props Make the Band Show. Winona, MN: Hal Leonard Music, Inc., 1957, 96 pp.

Hal Leonard Music. Band Shows Can Be Easy. Winona, MN: Hal Leonard Music, Inc., 1948, 32 pp.

Hjelmervik, Kenneth, and Berg, Richard C. Marching Bands: How to Organize and Develop Them. New York: Ronald Press Co., 1953, 301 pp. (May be out of print.)

Hooker, Pat. The Pat Hooker Manual of Basic Dance Steps for Majorettes, Bands and Corps. Delevan, NY: Kendor Music, Inc., 1960, 20 pp.

Designed for use with Kendor "Show Stopper" series; coordinated music, dance routines, routines for majorettes. Usable as a reference to basic dance steps.

Jenkins, Thomas Vinnedge. "A Marching Manual for School Bands." Unpublished thesis. Huntsville, Texas: Sam Houston State University, 1958.

Basic commands and positions for each instrument: carry, rest, play, inspection; each photographically illustrated.

Johnston, Lawrence. Parade Technique: A Practical Manual for the Marching Band. Melville, NY: Belwin-Mills Publishing Corp., 1944, 60 pp.

Leckrone, Mike. Koncert Kaleidoscopes on the March. Volumes I and II. Lebanon, PA: Studio PR, Inc. Volume I, 1972, 247 pp. Volume II, 1973, 243 pp.

Precision drills charted for 48-, 64-, and 98- piece bands.

Lee, Jack K. Modern Marching Band Techniques. Winona, MN: Hal Leonard Music, Inc., 1955, 267 pp.

Lee, Roger L. The Baton: Twirling Made Easy. New York: Boosey & Hawkes, Inc., 1949, 98 pp.

Baton rudiments, basic twirling, preparatory and signal movements for commonly used band maneuvers.

Lester, Bill. Mr. Drum Major. Winona, MN: Hal Leonard Music, Inc., 1957.

Manual for drum majors.

Ludwig, William F., and Ludwig, William F., Jr. The WFL Drum Corps Manual. Chicago: Ludwig Industries, 1948, 64 pp.

Mahan, Jack H. Quicksteps to Marching: The Director's Marching Assistant, A Self-Instructor Handbook. New York: Carl Fischer, Inc., 1953, 50 pp.

Marching handbook for directors or students. Commands, stationary and marching movements for individuals and bands.

Marcouiller, Don R. Marching for Marching Bands. Dubuque, IA: Wm. C. Brown Co. Publishers, 1958, 138 pp.

Mills, Robert, and Wettlaufer, J. Maynard. Show Band: Perspective Plotting Chart Handbook. New York: Mills Music, Inc., 1950, 8 pp.

Applies perspective of 65 feet for use in plotting shows as they appear to spectators in stands.

Moffit, William C. (Bill). Patterns of Motion. Winona, MN: Hal Leonard Publishing Corp., 1964-1965-1970.

Eight-to-five drills, four-man squad concept. All books interrelated.

Patterns of Motion Master Planning Guide, Book 1: Concepts and Basic Patterns. 1964. (Basic book.)

Patterns of Motion Master Planning Guide, Book 2: Concepts and Techniques of Staging Design; Construction and Conversions. 1965. (Basic book.)

Patterns of Motion Master Planning Guide, Book 3: Show Techniques, Part I. 1970.

The following books for bands of various sizes are available in the series, each containing 31 or 32 staging pattern maneuvers, with diagrams illustrating conversions:

Patterns of Motion: 48 Piece Band

Patterns of Motion: 64 Piece Band

Patterns of Motion: 80 Piece Band

Patterns of Motion: 96 Piece Band

(Patterns of Motion Training Film also available.)

Opsahl, Julian E. Precision Marching: Steps and Maneuvers for the Marching Band. Evanston, IL: The Instrumentalist Co., 1961, 54 pp.

Piersol, Frank, and Smith, Ralph. "Precision Drills Series." Winona, MN: Hal Leonard Publishing Corp., 1966-1967-1969.

Eight-to-five drills except as noted in titles.

12 Easy Precision Drills from Company Fronts: 64 Piece Band, Book 1. 1966.

12 Easy Precision Drills from Company Fronts: 64 Piece Band, Book 2. 1967.

12 Easy Precision Drills from Company Fronts: 64 Piece Band, 6 Steps to 5 Yards. 1969.

12 Easy Precision Drills from Company Fronts: 80 Piece Band. 1966.

12 Easy Precision Drills from Company Fronts: 80 Piece Band, Book 2. 1967.

12 Easy Precision Drills from Company Fronts: 96 Piece Band. 1966.

Revelli, William D., and Cavender, George R. Marching Fundamentals and Techniques for the School Bandsman. Ann Arbor, MI: LesStrang Publishing Co., 1961, 47 pp.

Directed to the student; basic individual marching necessities explained. Illustrated with photographs. Selling Agent: Sam Schneider, 1128 Brooks Street, Ann Arbor, MI 48103.

Roberts, Bob, and Scott, Charles. The Art of Drum Majoring: A Complete Manual for the Drum Major and Drum Majorette. Melville, NY: Belwin-Mills Publishing Corp., 1958, 48 pp.

Standard materials for the drum major, can be used for self-instruction. Commands, signals, performance, showmanship. Photographs.

_____, and Whalen, Nadine. The Twirler and Twirling Corps: A Course for Individual or Class Instruction. New York: Carl Fischer, Inc., 1954, 32 pp.

Baton twirling for students and teachers, basic fundamentals.

Schilling, Richard Lee. Marching Band Maneuvers. Evanston, IL: The Instrumentalist Co., 1958, reprinted 1963, 63 pp.

Schory, Richard L., and Ludwig, William F., Jr. The Drum Major's Manual. Chicago, IL: Ludwig Industries, 1958, 64 pp.

Spohn, Charles L., and Heine, Richard W. The Marching Band: Comparative Techniques in Movement and Music. Boston: Allyn and Bacon, Inc., 1969, 176 pp.

Handbook for the development of the marching band and shows.

Sugar, Joe. Twirling Tips. Volumes I, II, III. Melville, NY: Belwin-Mills Publishing Corp. Volume I, Elementary, 1964, 31 pp. Volume II, Intermediate, 1964, 32 pp. Volume III, Advanced, 1964, 23 pp.

Tatgenhorst, Ted C., and Wolf, Donald L. Precision Marching with the Band. New York: Bourne, Inc., 1954, 48 pp.

Precision drills for 64-piece band. Entrances and exits. Balance of book made up of charts.

Wadsworth, Janis. How to Twirl a Baton. North Miami, FL: Janis Wadsworth, 1965, 40 pp.

Twirling textbook.

_____. Majorette Corps Routines for Halftime Shows and Contest Championships. North Miami, FL: Janis Wadsworth, 1965, 48 pp.

Illustrated formations and routines.

_____. Strutting Confidential. North Miami, FL: Janis Wadsworth, 1965, 40 pp.

Strutting basics.

_____. Teaching Methods and Techniques. North Miami, FL: Janis Wadsworth, 1965, 11 pp.
Twirling guide, but not a booklet on how to twirl. Advice on contest routines, execution of baton patterns, body movements, practice, strutting, teaching, style, and sportsmanship.
Wettlaufer, J. Maynard. Building a Show Band. Melville, NY: Belwin-Mills Publishing Corp., 1948, 59 pp.
Wright, Al. Marching Band Fundamentals. New York: Carl Fischer, Inc., 1963, 263 pp.
_____. The Show Band. Evanston, IL: The Instrumentalist Co., 1971, 135 pp.
"Idea book" for shows and music.

X. Suggested Materials, Concert Band

Music for the concert band should contain both unison and harmonized warm-up material, material to help the band in the many phases of technical development, plus a variety of interesting and challenging band compositions. There are many sources available to the band director for location and selection of this material and no attempt will be made to identify each. However, the current Prescribed Music List compiled by the University Interscholastic League presents a graded selection of good concert music. Selections from this list should appear in the band's repertoire on a regular basis.

Items listed below as suggested materials are not intended to be complete or exclusive. Publications included are offered as examples of materials suited to each area. Addresses of all publishers mentioned will be found in the Appendix to this handbook, p.188.

A. Full Band

1. Controlled warm-up period

a. Bach, J.S., and Lake, Mayhew. Sixteen Chorales. New York: G. Schirmer, Inc., 1938.
b. Behm, Paul and Gary. Sharps and Flats: Scales and Chorales in Chromatic Sequence for Individuals, Sections, or Full Band. Minneapolis: Schmitt, Hall and McCreary Co., 1967.
c. Chidester, L. W. Chorale-Time. Volumes I and II. New York: Carl Fischer, Inc., 1952-1961.
d. Hovey, Nilo W. Concert Band Warm-Ups. Elkhart, IN: Selmer Division of The Magnavox Co., 1957.
Brochure
e. _____. Scale Studies for Band. Elkhart, IN: Selmer Division of The Magnavox Co., 1961.
Brochure
f. _____. T-I-P-P-S for Band. Melville, NY: Belwin-Mills Publishing Corp., 1959.

g. Smith, Leonard B. Treasury of Scales. Melville, NY: Belwin-Mills Publishing Corp., 1952.

h. Weber, Fred. Rehearsal Fundamentals. Melville, NY: Belwin-Mills Publishing Corp., 1956.

2. Instructional period

a. Fitchhorn, E. J. (Edited by O. W. Margrave). Practical Procedures for Sight Reading: A Unison Course of Study for Band. Philadelphia: Henri Elkan Music Publisher, 1968.
Late beginning level and above.

b. Magnell, Elmer P., Arranger. 29 Schantl Studies. Melville, NY: Belwin-Mills Publishing Corp., 1959.
Rather advanced materials.

c. McBeth, W. Francis. Effective Performance of Band Music. San Antonio: Southern Music Co., 1972.
Textbook-method for performance of contemporary band music. Instrumental parts available for examples in the textbook.

d. McLeod, James (Red), and Staska, Norman. Scale Etudes. Minneapolis: Schmitt, Hall & McCreary Co., 1963.

e. _____, and _____. Rhythm Etudes. Minneapolis: Schmitt, Hall & McCreary Co., 1966.

f. Ployhar, James D. "I Recommend" for Band. Phoenix: Byron-Douglas Publications, 1972.
Effective materials, usable at junior high school level and above.

g. Rusch, Harold W. 25 Lazarus-Concone Studies. Melville, NY: Belwin-Mills Publishing Corp., 1956.
Rather advanced materials.

h. Weiner, Lawrence, and Lerner, Howard. The Sounds of Contemporary Harmonies Made Easy for Bands at All Levels. San Antonio: Southern Music Co., 1971.

i. White, William C. Unisonal Scales, Chords and Rhythmic Studies. New York: Carl Fischer, Inc., 1921.

j. Yaus, Grover C. 47 Foundation Studies. Melville, NY: Belwin-Mills Publishing Corp., 1961.

k. _____, and Miller, Roy M. 150 Original Exercises. Melville, NY: Belwin-Mills Publishing Corp., 1944.

l. _____. 127 Original Exercises. Melville, NY: Belwin-Mills Publishing Corp., 1956.
Follows 150 Original Exercises, above.

m. _____. 20 Rhythmical Studies. Melville, NY: Belwin-Mills Publishing Corp., 1952.

n. _____. 101 Rhythmic Rest Patterns. Melville, NY: Belwin-Mills Publishing Corp., 1953.

o. _____. 40 Rhythmical Studies. Melville, NY: Belwin-Mills Publishing Corp., 1958

p. _____. 32 "All-In One" Studies. Melville, NY: Belwin-Mills Publishing Corp., 1960.

3. Music-reading period

a. Freeman, Elvin L., and Whitney, Maurice C. Band Reader: To Supplement any Elementary Method. New York: Edwin H. Morris & Co., Inc., 1954.

b. Gornston, David, and Huffnagle, Harry. Your Concert Reader. Melville, NY: Belwin-Mills Publishing Corp., 1958.

c. Hudadoff, Igor, and Ward, Norman. Sight Reader for Young Bands, Book 1. Delaware Water Gap, PA: Shawnee Press, Inc., 1968.

d. _____, and _____. Sight Reader for Young Bands, Book 2. Delaware Water Gap, PA: Shawnee Press, Inc., 1969.

The two books listed above provide melodic, rhythmic, and harmonic materials designed as supplementary to any beginning class method.

e. Magnell, Elmer P., Arranger. 29 Schantl Studies. Melville, NY: Belwin-Mills Publishing Corp., 1959.

f. Maxwell, Roger. Fourteen Weeks to a Better Band: A Unison Approach for Reading Improvement, Grades 7 - 9, Book I. Oskaloosa, Iowa: C. L. Barnhouse Co., 1974.

g. _____. Fourteen Weeks to a Better Band: A Unison Approach for Reading Improvement, Grades 8 - 12, Book II. Osakaloosa, Iowa: C. L. Barnhouse Co., 1973.

h. Ostling, Acton E. Reading Around the Notes. Melville, NY: Belwin-Mills Publishing Corp., 1958.

i. Prescott, Gerald R. The Magic of Tempos. Melville, NY: Belwin-Mills Publishing Corp., 1959.

Intermediate-level materials.

j. Rusch, Harold W. Hal Leonard Advanced Band Method. Winona, MN: Hal Leonard Music, Inc., 1963.

k. Published band literature.

B. Preparation of Materials for Performance

1. Instrumentalist Co., The. Band Music Guide. 5th ed. Evanston, IL: The Instrumentalist Co., 1970.

The standard guide to published band music, 377 pages. The 1970 edition contains approximately 25,000 listings of band compositions, methods, marching band maneuvers, fanfares. Revised periodically and supplemented with addenda between revisions (see below).

2. Instrumentalist Co., The. Band Music Guide Addendum to the Fifth Edition (1970). Evanston, IL: The Instrumentalist Co., 1973.

Contains about 1,700 entries, 78 pages. Covers music published through December 1972. Out-of-print titles listed, revised key to publishers. Available from Belwin-Mills Publishing Corp. in paperback.

3. Kreines, Joseph. Band Music Handbook: A Selective Guide to Band Literature. Tampa, FL: Florida Music Service, 1971. Paperback, 28 pp.

   Brief and very selective listings of "substantial" band literature for performance use, all music hand-picked by the author. About 485 concert pieces, 190 marches.

4. Music Educators National Conference and Associated Organizations. Selective Music Lists: Band, Orchestra, String Orchestra - 1971. Washington, D. C.: MENC, 1971. Paperback, 58 pp.

   Graded compilations of performance music for band, orchestra, and string orchestra; band music included was compiled by committees from the College Band Directors National Association and National Band Association. Approximately 1,065 titles for band, directory of publishers. Order from MENC Publications Sales.

5. National Band Association Music List Committee, Al G. Wright, Chairman. Selective Music Lists for Band. Rev. ed. Lafayette, IN: National Band Association, 1972. Paperback, 121 pp.

   Listing of graded band literature for public schools and colleges; continuation of the discontinued NIMAC listings by the NBA. May be ordered from Maxine Lefever, National Band Association, Purdue University Band Office, Lafayette, IN 47907.

6. University Interscholastic League, The. Prescribed Music for School Years Beginning 1971, 1972, 1973, 1974: Regional Music Competition. Austin: Bureau of Public School Service, Division of Extension, The University of Texas at Austin, 1970. Publication No. 7113. Paperback, 183 pp.

   UIL-prescribed contest music listings for band, instrumental solos, instrumental ensembles, orchestra, string orchestra, string instrumental solos, string instrumental ensembles, choral groups, vocal solos, vocal ensembles. A revised edition will be available in fall, 1975. Order from Bureau of Public School Service, Box 8028, University Station, Austin, Texas 78712.

C. Theory (Text-Workbooks)

1. Green, John E., and Pooler, Frank. Sound and Symbol: The Language of Music. Westbury, NY: Pro Art Publications, Inc., 1965.
2. McIntosh, Edith. Theory and Musicianship. Books I, II, III. New York: Carl Fischer, Inc., 1955 - 1967.

   Books II and III each published in two parts.

3. Peters, Charles S., and Yoder, Paul. Master Theory. Books 1 - 6. Park Ridge, IL: Neil A Kjos Music Co., 1963 -
4. Reed, H. Owen. A Workbook in the Fundamentals of Music. New York: Mills Music, Inc., 1947. (Belwin-Mills Publishing Corp.)
5. Rushford, George. Essentials of Elementary Music Theory. Miami, FL: Rubank, Inc., 1945.
6. Schanke, David. The Music Arts Series: Book I, Music Fundamentals; Book II, Harmony. Appleton, WI: Music Arts Publishing Co., 1965-1966.
7. Swift, Frederic Fay. A Workbook in Music Theory. Melville, NY: Belwin-Mills Publishing Corp., 1956.

   Separate publications by the same author, Independent Study in Music Theory and A Workbook in Practical Harmony, are also available, same publisher.
8. Whitney, Maurice C. Backgrounds in Music Theory. New York: G. Schirmer, Inc., 1954.

D. Technic Instruction and Individualized Instruction

1. See p. 115 of Appendix, "Technic Instruction and Individualized Instruction," for annotated listings of individual method and study books for all major band instruments.
2. Prescott, Gerald R. "The Prescott Technic System." New York: Carl Fischer, Inc.; and Minneapolis, MN: Schmitt, Hall and McCreary Co.

   Standard system for technic, published jointly by the two firms mentioned. Provides an outlined approach to technical study.

XI. Selected Bibliography

General

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Waterstradt, Robert. How to Record. Hatboro, PA: Waterstradt Sound, 1972, 14 pp.

Brochure for music educators.

Weerts, Richard K., compiler. Original Manuscript Music for Wind and Percussion Instruments. Washington, D. C.: Music Educators National Conference, 1973, 42 pp. (Order No. 321-10184.)

Wenger, Inc. Performing Area Acoustics. Owatonna, MN: Wenger, Inc., 1971, 15 pp.

Brochure.

Whybrew, William E. Measurement and Evaluation in Music. 2nd ed. Dubuque, IA: Wm. C. Brown Co. Publishers, 1971, 210 pp.

Periodicals

ASCAP Today. Free. Published by the American Society of Composers, Authors and Publishers, One Lincoln Plaza, New York, NY 10023.

Boosey & Hawkes Newsletter. Free. Published three times per year by Boosey & Hawkes, Inc., P. O. Box 130, Oceanside, NY 11572.

Brass World. Brass World, Drake University, Box 198, Des Moines, IA 50311.

The British Bandsman. Published by The British Bandsman, 210 Strand, London W. C. 2., England.

Bulletin of the Council for Research in Music Education. Published quarterly by the Council for Research in Music Education, School of Music, University of Illinois, Urbana, IL 61801.

C M I Music World. Wm. D. Revelli, editor. Published four times per year by Chicago Musical Instrument Co., 7373 N. Cicero Ave., Lincolnwood IL 60646.

Connchord. Free. Published quarterly by C. G. Conn, Ltd., 616 Enterprise Dr., Oak Brook, IL 60521.

DownBeat. Published biweekly. DownBeat, 222 W. Adams St., Chicago, IL 60606.

The Instrumentalist. Eleven issues per year. The Instrumentalist, 1418 Lake St., Evanston, IL 60204.

International Musician. Official magazine of the American Federation of Musicians of the United States and Canada. Published by the American Federation of Musicians, 1500 Broadway, New York, NY 10036.

Journal of Band Research. Publication of the American Bandmasters Association. Iowa State University Press, Ames, IA 50010.

Journal of Research in Music Education. Published by the Music Educators National Conference, 8150 Leesburg Pike, Suite 601, Vienna, VA 22180.

Lyons Teacher-News. Free. Published three times per year by Lyons Band (Division of The Magnavox Company), 530 Riverview Ave., Elkhart, IN 46514.

Music Educators Journal. National official magazine of the Music Educators National Conference, 8150 Leesburg Pike, Suite 601, Vienna, VA 22180.

NACWPI Bulletin. Official publication of the National Association of College Wind and Percussion Instructors. NACWPI/MENC, 8150 Leesburg Pike, Suite 601, Vienna, VA 22180.

NAJE Educator. Official magazine of the National Association of Jazz Educators. Published four times per year by NAJE, P. O. Box 724, Manhattan, KS 66502.

Orchestra News. Free. Published by Scherl & Roth, Inc., 1729 Superior Ave., Cleveland, OH 44114.

Percussion Discussion. Free. Published quarterly by M. Hohner, Inc. Percussion Discussion, P. O. Box 130, Hicksville, NY 11802.

Percussionist. Official publication of the Percussive Arts Society. Editor, 130 Carol Dr., Terre Haute, IN 47805.

Pro/Ed Review: The Contemporary Music Education Newsletter and Digest. Free. Published by First Place Music, Inc., 12754 Ventura Blvd., Studio City, CA 91604.

The School Musician, Director and Teacher. 4 East Clinton St., Joliet, IL 60431.

Schwann Record and Tape Guide. Published monthly by W. Schwann, Inc., 137 Newbury St., Boston, MA 02116.

Selmer Bandwagon. Published by The Selmer Division of The Magnavox Co., P. O. Box 310, Elkhart, IN 46514. Student edition available.

Southwestern Musician Combined with the Texas Music Educator. Official magazine of the Texas Music Educators Association and several related Texas music education organizations. P. O. Box 9908, Houston, TX 77015.

The Wind Ensemble. M C A Music, 445 Park Ave., New York, NY 10022.

Woodwind World. Swift-Dorr Publications, Inc., 17 Suncrest Terrace, Oneonta, NY 13820.

XII. Instruments, Facilities, and Equipment

A. Band Instrumentation

1. This handbook is necessarily designed for use in schools and school systems of widely varying sizes, enrollments, and educational philosophies. Differences such as these are reflected in suggested band instrumentations; however, standards of musical excellence should not be allowed to vary as a result of enrollment, equipment, or facilities. Purchases and designs of equipment and facilities should be made, insofar as possible, with future enrollment figures as well as present needs of the band program in mind. It should be noted that equipment and facilities which might prove to be entirely adequate for the school with a small enrollment would be detrimentally insufficient for the operation of an effective band program in a larger school or school system.

2. Local administrators, in cooperation with the director of bands, should be responsible for detailed study of the suggested instrumentations that follow. The school should then be committed to that one which best agrees with community philosophies and resources. Musically acceptable minimums are shown for band programs of three general sizes, in combination with requirements for the excellent program of that particular size. The headings "Small," "Medium," and "Large" refer to the size of the band program rather than to total school enrollment figures. Instrumentations suggested are based on the requirements of available concert band literature and generally accepted field and street performance practices.

3. An expanded instrumentation is justifiable for street and field performances.

4. When band enrollment exceeds that given for the size of program endorsed by the local school, a second band should be scheduled. This band should meet instrumentation standards for a smaller program but its instrumentation should not be achieved at the expense of the larger parent organization.

5. There are many acceptable brands of all instruments, and many brands have two or three lines of varying quality. The school should purchase the best quality instrument for the money available, and should rely heavily on the recommendation of the band director. Careful selection of standard brand, first-line instruments for school ownership will result in superior service and long-range economy.

6. Adequate funds should be provided for the repair of school-owned instruments and the replacement of instruments no longer usable.

7. Consideration should be given to insuring all school-owned instruments.

8. Cases or covers should be provided for all instruments.

Suggested Instrumentation for Concert Bands

Instrument	Small Program		Medium Program		Large Program	
	Min.	Excell.	Min.	Excell.	Min.	Excell.
Piccolo	0	1	1	1	1	2
Flute	3	4	5	6	8	10
E^b Soprano Clarinet	0	1	1	1	2	2
B^b Soprano Clarinet	9	12	12	14	16	20
E^b Alto Clarinet	1	1	1	2	3	4
B^b Bass Clarinet	1	2	3	4	4	6
Contra Clarinet	0	1	1	2	2	3
Oboe	0	1	1	2	2	3
* English Horn	0	0	0	1	1	1
Bassoon	0	1	2	2	3	4
E^b Alto Saxophone	2	2	3	4	4	4
B^b Tenor Saxophone	1	1	1	2	2	3
E^b Baritone Saxophone	1	1	1	2	2	2
B^b Bass Saxophone	0	0	0	0	0	1
B^b Cornet/Trumpet	4	6	8	9	10	12
** French Horn	3	4	4	6	8	8
Tenor Trombone	2	4	5	5	6	6
Bass Trombone	1	1	1	2	2	3
Baritone Horn	2	2	3	4	4	6
*** Sousaphone	2	3	4	5	6	8
String Bass	0	0	0	1	1	2
Percussion	4	4	5	5	6	6
	36	to 52	62	to 80	93	to 116

* An oboe player normally "doubles" on English horn.

** French horns should be double models in F and B^b.

*** Sousaphones are necessary for marching. Tubas should be provided these players for excellence in concert work.

Instruments Normally Provided by the School for Student Use

Instrument	Small Program		Medium Program		Large Program	
	Min-	-Excell.	Min.	-Excell.	Min.	-Excell.
C Piccolo		1	1	1	1	2
E^b Soprano Clarinet				1	2	2
E^b Alto Clarinet	1	1	2	2	3	4
B^b Bass Clarinet	1	2	3	4	4	6
E^b or B^b Contra Clarinet		1	1	2	2	3
Oboe		1	1	2	2	3
English Horn				1	1	1
Bassoon		1	2	2	3	4
B^b Tenor Saxophone	1	1	1	2	2	3
E^b Baritone Saxophone	1	1	1	2	2	2
B^b Bass Saxophone						1
French Horn (F-B^b)	3	4	4	6	8	8
Bass Trombone	1	1	1	2	2	3
Baritone Horn	2	3	3	4	4	6
Sousaphone	2	3	4	5	6	8
Tuba		3		5		8
String Bass				1	1	2
Snare Drum (Concert)	1	1	2	2	3	3
Snare Drum (Field)	1	2	2	3	4	4
Bass Drum (Concert)	1	1	1	1	1	1
Bass Drum (Field)	1	1	1	1	1	2
Timpani (In Pairs)	1	1	1	$1\frac{1}{2}$	$1\frac{1}{2}$	2
Cymbals (In Pairs)	1	1	1	2	2	3
Orchestra Bells		1	1	1	1	1
Chimes				1	1	1
Marimba				1	1	1
Xylophone				1	1	1

Traps as specified for literature being performed.

B. Facilities

The music building or wing is unique in requirements of space and design. Facilities that appear to be completely adequate from the single standpoint of over-all floor space are quite often practically useless for music purposes.

1. Space requirements

   a. The main rehearsal area should be large enough to accommodate the largest group that will ever use the room. Space should be adequate to provide for flexibility of seating, with at least 10 to 15 feet between the front row of players and the wall which they are facing.
   b. At least 20 square feet and 400 cubic feet should be provided for each student.
   c. Minimum height of the rehearsal room should be 16 feet.

2. Acoustics

   a. All band rehearsal areas should be located or constructed so that they will be sound-isolated from other areas of the school.
   b. Special attention to rate of reverberation and sound distribution should be provided in planning rooms. In planning new facilities or remodeling older facilities, it is suggested that architects be required to consult with acoustical engineers.

3. Climate control

   a. A reliable system for climate control is highly desirable for the main rehearsal room and other rehearsal spaces such as practice rooms and small ensemble rooms. All such areas should be air conditioned, both for comfort and temperature control. Playing qualities, intonation, and durability of musical instruments are very radically affected by conditions of humidity and temperature.
   b. Air conditioning and heating systems should provide adequate circulation of air. The noise factor should be considered in design of the system, as well as in selection and location of equipment.

4. Illumination

   Adequate lighting should be provided in all rehearsal and work areas.

5. The following publication of the Music Educators National Conference offers many detailed suggestions:

   Ulrich, Homer, and Committee. Music Buildings, Rooms and Equipment. Washington, D. C.: Music Educators National Conference, 1966. MENC Publication No. 321-09914.

6. Auxiliary rooms

   a. Instruments should be stored in areas which can be locked easily and securely. For a band room with few other uses during the day and with little outside traffic, instrument shelves located in the rehearsal room may be satisfactory if they can be covered with roll-down doors. If separate storage rooms are provided, they should open into the main rehearsal area. For best results in speeding traffic flow, at least two to three separate storage rooms should be provided (for percussion, trap sets, timpani, auxiliary equipment, wind instruments). Over-all storage space should be sufficient to meet maximum enrollments planned for the band program in the school.
   b. A separate uniform storage room should be provided. Often, this room may be planned to include storage space for items not needed on a daily basis, such as bass cases.
   c. A separate band library room should be provided, including adequate filing facilities for music, tables, and work space for librarians.
   d. Sound-treated practice rooms for individuals and small groups are important considerations.
   e. An office should be available within the music facility for each teacher using the area. Telephone service should be provided for after-school hours as well as during the school day.
   f. Restrooms should be readily available.
   g. If possible, a separate room should be planned for storage of recording equipment and for recording individuals and small groups. This room could include storage for tapes, records, and films.
   h. Through careful planning, storage facilities often can serve as sound buffers between practice rooms and other areas of the building.

7. Performance facilities

   Adequate facilities for public performance should be available as near to rehearsal areas as possible. Considerations include provision of a stage large enough to accommodate the performing organization comfortably, adequate seating space for the audience, and effective acoustical treatment.

8. Refer to the Appendix section entitled "Instructional Facilities: Music Rooms and Auditoriums," p. 176, for additional information on facilities.

9. Marching facilities

   a. The marching band must have a rehearsal area that is equal in dimensions to a regulation football field, plus room around the field to enter and exit in formation.
   b. The field must be marked off accurately with yardlines every five yards, and in-bounds lines.
   c. If the field is grass, arrangements for proper care and maintenance are obviously essential. Conditions resulting from a prevalence of dead grass and dust are detrimental to the health of students and to proper care of instruments.
   d. The drill area should be close to the band room to minimize time lost in transit.

C. Equipment

1. Chairs

   a. Enough chairs should be provided for the largest group using the main rehearsal room, plus additional chairs for practice and auxiliary rooms.
   b. Chairs should have straight or nearly straight seats and backs, and should be constructed so that they are difficult to tilt backward, in order to encourage good posture.

2. Music stands

   a. A minimum of one music stand should be available for every two players.
   b. Stands of the heavier, permanent, adjustable type, constructed of durable metal, will prove to be far more serviceable for use in the band room than the light, folding types usually purchased for use as auxiliaries, home practice, or performance situations where easy portability is necessary. An important factor to be considered in choosing music stands for any purpose is ease of adjustment.

3. High-fidelity tape recording, phonograph, and playback equipment of sufficient quality to meet the special needs of the music department.

   a. The typical tape machine is designed for recording and reproduction of speech only, and will prove to be unsatisfactory when the higher degree of fidelity required for recording and reproduction of music is taken into consideration. Reproduction of musical sound should be the first

criterion in selection of microphones, tape machines, and playback equipment. Consideration in selection of recording tape should be given only to the top lines of reputable manufacturers, since tape of poor quality may possess numerous characteristics likely to result in undesirable sound distortion, stretching, or loss of significant portions of the recorded material due to breakage.

b. Although some commercially assembled record players are satisfactory, the assembly of individual components will usually result in the ability to tailor installations to more exactly meet needs and purposes of the particular situation for which the equipment is purchased. Expert advice should be sought in such matters as amplifier wattage and capability, turntable, cartridge, and stylus choice, selection and enclosure of speaker systems, and compatibility of components.

4. A tuning device such as the StroboConn, Strobotuner, Electrotuner

5. A piano, tuned to A-440

6. Percussion equipment cabinet

   In addition to its use as a storage facility, the cabinet will also serve as a table for handling of percussion instruments during rehearsal.

7. Music folio file rack

8. Duplicating equipment

9. Typewriter

10. Movie camera, projector (analyst), and screen

11. Videotape recording and playback equipment

12. Overhead projector

13. Metronome

14. Conductor's podium and stand

15. High stools for timpani, string bass, and director

16. Adequate chalkboard and tackboard space

D. Uniforms

1. The school district should provide uniforms of good quality for all students. The number of uniforms should be at least 10-15 percent larger than the number of students enrolled.

2. Major uniform manufacturers:

The Fechheimer Bros. Co.
4545 Malsbary Rd.
Cincinnati, OH 45242

Fruhauf Uniforms, Inc.
2936 S. Minneapolis
Wichita, KS 67216

Sol Frank Uniforms, Inc.
P. O. Box 2139
702 Santa Rosa
San Antonio, TX 78206

Stanbury Uniforms
P. O. Box 100
Industrial Park West
Brookfield, MO 64628

Uniforms by Ostwald, Inc.
Ostwald Plaza
Staten Island, NY 10314

XIII. Audio-Visual Materials

A. Disc Recordings

1. Golden Crest Educational Recordings. (Crest Records, Inc., 220 Broadway, Huntington Sta., NY 11746)

2. Music Minus One. (Music Minus One, 43 W. 61st St., New York, NY 10023)

3. Schwann, W., Inc. Schwann Long Playing Record Catalog. (W. Schwann, Inc., 137 Newbury St., Boston, MA 02116)

4. Schwann, W., Inc. Schwann Artist Issue. (Address above)

5. Sounds for Success. (Sounds for Success, 1201 N. Torino Ave., Tucson, AZ 86716; selling agent: Kendor Music, Inc., Delevan, NY 14042)

B. Tape Recordings

1. Accompaniments Unlimited, Inc. (P. O. Box 5109, Grosse Pointe Branch, MI 48236)

2. Libraries of established band programs: public school, college/university

3. Tape production of commercial recording companies

4. Texas Education Agency, Resource Center. Catalog of Tapes for Teaching. (Free dubbing service. Catalogs available at all regional education service centers. Materials available include Texas Music Educators Association Grand Concerts and Masterwork Concerts, Concert Band and Youth Orchestra, nineteen-fifties to current.)

C. Filmstrips and Films

1. College and university band departments

2. Libraries of established public school band programs

3. Shetler, Donald J. Film Guide for Music Educators. Rev. ed. Washington, D. C.: Music Educators National Conference, 1968. (Book, 96 pp. Order from MENC, Suite 601, 8150 Leesburg Pike, Vienna, VA 22180)

4. The following producers, distributors, and music firms are known to have 35mm filmstrips and 16mm films directly related to bands and band instrument performance. A postal card should bring descriptive materials and information concerning ordering.

a. Filmstrips

Bachman Band Filmstrips
P. O. Box 3483
University Station
Gainesville, FL 32603

Charles Scribner's Sons
597 Fifth Ave.
New York, NY 10017

Encyclopedia Britannica
Educational Corp.
425 N. Michigan Ave.
Chicago, IL 60611

Eye Gate House
146-01 Archer Ave.
Jamaica, NY 11435

Imperial Film Co.
Lakeland, FL 33803
(Available through
Melton Audiovisual
111 Leslie St.
Dallas, TX 75207)

Lyons Band
530 Riverview Ave.
Elkhart, IN 46514

Popular Science Publishing Co.
239 W. Farview Blvd.
Inglewood, CA 90302

Society for Visual Education, Inc.
1345 Diversey Parkway
Chicago, IL 60614

University of Minnesota
Audio Visual Education Service
Westbrook Hall
Minneapolis, MN 55455

University of Nebraska
Bureau of Audio Visual Instruction
Extension Division
Lincoln, NE 68508

b. Films

Al G. Wright
Department of Bands
Purdue University
West Lafayette, IN 47906

American Music Conference
75 E. Wacker
Chicago, IL 60601

Artists Films, Inc.
366 Madison Ave.
New York, NY 10017

Audiovisual Services
1201 16th St., N.W.
Washington, D. C. 20036

Brandon Films, Inc.
221 W. 57th St.
New York, NY 10019

Capital Film Service
1001 Terminal Rd.
Lansing, MI 48906

C. G. Conn, Ltd.
616 Enterprise Dr.
Oak Brook, IL 60521

Churchill Films
662 N. Robertson Blvd.
Los Angeles, CA 90069

Coronet Instructional Films
65 E. South Water St.
Chicago, IL 60601

Department of the Army
Attn: Audio-Visual Support Center
Fort Sam Houston, TX 78234

Eighth Marine Corps District
Attn: Director
Federal Office Bldg.
701 Loyola Ave.
New Orleans, LA 70113

Encyclopedia Britannica Educational Corp.
425 N. Michigan Ave.
Chicago, IL 60611

Film Associates
11559 Santa Monica Blvd.
Los Angeles, CA 90025

Florida Development Commission
Film Library
Collins Bldg.
Tallahassee, FL 32304

Indiana University
Audio-Visual Center
Bloomington, IN 47401

Interland Film Corp.
799 Broadway
New York, NY 10003

Irving Lesser Enterprises
250 W. 57th St.
New York, NY 10019

King Musical Instruments
33999 Curtis Blvd.
Eastlake, OH 44094

McCormick Percussion Enterprises
Elk Grove Village, IL 60007

McGraw-Hill Textfilms
330 W. 42nd St.
New York, NY 10018

Milburn Carey
Tri-State Music Festival
Drawer 2127
Enid, OK 73701

Modern Learning Aids
1212 Avenue of the Americas
New York, NY 10036

Music Educators National Conference
Suite 501
8150 Leesburg Pike
Vienna, VA 22180

National Music Camp Film Library
Interlochen, MI 49643

NET Film Service
Indiana University
Audio-Visual Center
Bloomington, IN 47401

Ohio State University
Motion Picture Division
Film Dist.
1885 Neil Ave.
Columbus, OH 43210

Ostwald Band Films
c/o Uniforms by Ostwald
Ostwald Plaza
Staten Island, NY 10314

Roundtable Films, Inc.
321 S. Beverly Dr.
Beverly Hills, CA 90212

Selmer Division of The Magnavox Co.
Box 310
Elkhart, IN 46514

Sterling Educational Films
P.O. Box 8497
Universal City
Los Angeles, CA 91608

University of Michigan TV Center
310 Maynard St.
Ann Arbor, MI 48104

University of Oklahoma
Educational Materials Service
Norman, OK 73069

University of Southern California
Audio-Visual Services
Department of Cinema
3518 University
Los Angeles, CA 90007

University of Wisconsin
Bureau of Audio Visual Instruction
Madison, WI 53706

Visual Aids Service
Division of University Extension
University of Illinois
1325 S. Oak St.
Champaign, IL 61820

W. T. Armstrong Co., Inc.
c/o Chicago Musical Instrument Co.
7373 N. Cicero Ave.
Lincolnwood, IL 60646

Regional Education Service Centers
(Contact the Media Division of your Education Service Center for 16mm films produced by the Dallas ISD and the Dallas Symphony Orchestra under a grant from Title III ESEA. A set of orchestral and instrumental single-concept films for technical instruction on certain band and orchestra instruments is available from each of the twenty service centers. Teacher guides accompany the single-concept films. Catalog title: "Exploring the Use of Educational Televison and Video-Tape in Music.")

XIV. Scheduling

Several points mentioned below were discussed in the section "Areas of Experience for the Bandsman," p. 36.

A. The band should meet daily for a minimum of 50 minutes.

B. Administration should make every effort to provide a schedule which will allow any qualified student to participate in the band program.

C. Instructional load of the teacher should be designed to provide enough unscheduled class time for work on administrative details, assistance to individual students, and organization of future activities.

D. The director who teaches only in the high school needs time during the school day to visit and assist instructors of "feeder" groups.

E. Rehearsals outside of school hours are often necessary. The following factors should be kept in mind when these rehearsals are planned:

1. They should be held on some regularly scheduled basis so that students may plan for them.

2. Time spent in outside rehearsals should be the minimum amount required to meet the band's objectives.

3. Outside rehearsals cannot be expected to replace regular school-time rehearsals.

4. Outside rehearsals may be used advantageously by sections, small ensembles, and individuals, as well as the full band.

XV. Performance

A. Contests and Festivals

1. Listed below are some benefits that may be gained from attending contests and festivals:

a. The band's performance standards are upgraded.

b. The band is required to perform literature of a quality and level of difficulty that is generally considered to be appropriate for the size and grade-level of the school.
c. Student self-discipline is developed; serious study is promoted.
d. A worthy goal is provided for students.
e. Pride in the organization is created.
f. Students are given an opportunity to see and hear other musical organizations.
g. The director is given helpful criticism to aid in improvement of student performance.
h. Administration is helped to see strong points or weaknesses of the band program.
i. Interest in the band program is developed among parents, the public, and the student body.
j. Sportsmanship is developed in accepting decisions of judges.

2. Contest and festival preparation should never become the sole teaching goal of the band program.

B. There are many other opportunities for public performance. Some of these are:

1. School assemblies

2. Local civic groups

3. Radio and television

4. Parades and athletic competitions

5. Tours to other schools

6. Graduation exercises

7. Local concerts

C. Smaller performing groups should be organized from the band's membership to supplement the student's training. These organizations make an important contribution to the development of better players:

1. Stage band

2. Solos - with or without accompaniment

3. Larger and smaller ensembles

D. The director should remember that public performances at civic affairs can be important with regard to creation of good will and positive attitudes among townspeople toward the program and its goals.

E. Performance is one of the chief means through which the band's goals are realized, but this performance must be a part of a planned sequence of instrumental activities. The sequence should not be broken into with an unreasonable number of performance demands or for out-of-season activities. Care must be taken that the student's involvement in performance is not so great as to be detrimental to his total school life and personal well-being.

XVI. Evaluation

A. The Program

Every band program should be evaluated periodically in a more or less formal way by persons from outside the school system. University Interscholastic League contests are considered by many as one effective method of evaluation. This is true, however, only when comments of judges are carefully scrutinized, the rating system is well understood, and a careful self-evaluation is accomplished. It should be kept in mind that a healthy program would normally produce a performing group capable, as a rule, of receiving one of the higher ratings. A mistake would be made if contest results were utilized as the only measuring device, or if results from a single contest were considered as the final word in evaluation of program quality. Although contest participation is of great value for most bands, and although the contest record may by used as part of the evaluation of a program, there are a great many other, more important reasons for contest participation.

Additional methods of evaluation might include:

1. The use of a guest director who not only conducts one or more rehearsals, but also is asked to comment to the director on general strengths and weaknesses observed in the program.

2. Formal evaluations, such as those conducted by the Southern Association of Colleges and Schools.

3. Frequent solicitation of opinions and ideas from other public school and college band directors.

4. Self-evaluation.

B. Individual Students

Some method for evaluation of the progress and achievement of individual student players is necessary. Although evaluation of individuals is accomplished informally as a routine matter in the day-to-day teaching situation, some type of formal evaluation on a regular basis is needed. This might be done through an audition method, a playing test approach (or both), or some other plan.

C. Regardless of the methods used, the program should be evaluated by persons from outside the school district; the band director should be responsible for evaluation of each individual player.

XVII. Career Education

A. Scope

Career education is a statewide priority of the State Board of Education. Local programs are not intended to be added subjects; rather, they are intended to be incorporated into the existing subject areas of the curriculum, utilizing those areas as vehicles for introduction and development of concepts and understandings related to:

1. The world of work and attitudes toward it;

2. Relationships which exist between education and career opportunities in semi-skilled, skilled, technical, and professional fields;

3. The economic and social structure of our society and how it influences the ways in which people earn a living.

B. Music Careers

Although teaching and performing are the two most familiar music fields, literally hundreds of challenging and worthwhile careers in music or directly related to music exist within the broad areas listed below:

1. Teaching (public school, college/university, private)

2. Performing and conducting

3. Composing and arranging

4. Music publishing

5. Music industry (retail and service)

6. Music management

7. Music instrument and equipment industry

8. Military music

9. Music therapy

10. Music author/researcher/librarian

11. Technical work in TV, radio, theatre

12. Church music

C. References

1. General sources for information about career education:

a. Evans, Rupert N.; Hoyt, Kenneth B.; and Mangum, Garth L. Career Education in the Middle/Junior High School. Salt Lake City, UT: Olympus Publishing Co., 1973.

b. Hoyt, Kenneth B.; Evans, R. N.; Mackin, E. F.; and Mangum, G. L. Career Education: What It Is and How to Do It. 2nd ed. Salt Lake City, UT: Olympus Publishing Co., 1974.

c. Hoyt, Kenneth B., and Hebeler, Jean R., editors. Career Education for Gifted and Talented Students. Salt Lake City, UT: Olympus Publishing Co., 1974.

d. Goldhammer, Keith, and Taylor, Robert E. Career Education: Perspective and Promise. Columbus, OH: Charles E. Merrill Books, Inc., 1972.

e. Texas Education Agency. A Tentative Framework for Developing Comprehensive K-12 Career Education. Austin: The Agency, April 1972, $1.00.

f. _____. Career Awareness K-6. Bulletin 734. Austin: The Agency, 1973, $2.00.

g. _____. Career Investigation: Middle Schools. Bulletin 735. Austin: The Agency, 1973, $1.00.

2. Sources for information about music careers:

a. Brochures and pamphlets

. Institute for Research, 537 S. Dearborn St., Chicago, IL 60605.
Pamphlets available on a variety of music and music-related careers.

. Music Educators National Conference. A Career in Music Education. Washington, D. C.: The Conference, 1971, 24 pp. Order Number 328-10074.

Brochure, especially prepared for high school students.

. _____. Careers in Music. Washington, D. C.: The Conference, revised 1973. Order Number 323-10056.

Fold-out brochure designed for students, single copy free. Opportunities, earnings, qualifications, training.

. Science Research Associates, 259 E. Erie St., Chicago, IL 60611.

Pamphlets available on a variety of music and music-related careers.

b. Books

. Burt, Jesse, and Ferguson, Robert. So You Want to Be in Music. Nashville: Abingdon Press, 1970.

. Csida, Joseph. The Music/Record Career Handbook. Studio City, CA: First Place Music Publishers, 1973.

. Egbert, Marion. Career Opportunities in Music. Rev. ed. Chicago: American Music Conference, 1975.

. Field, Gladys S., editor. The Musician's Guide: A Directory of the World of Music. Rev. ed. New York: Music Information Service, Inc., 1972.

. Rich, Alan. Careers and Opportunities in Music. New York: E. P. Dutton and Co., Inc., 1964.

. Shemel, Sidney, and Krasilovsky, M. W. This Business of Music. Rev. ed. New York: Billboard Publications, Inc., 1973.

. Shinn, Duane. How People Make Money in Music. Medford, OR: Shinn Music Aids, 1971.

. Spaeth, Sigmund. Opportunities in Music Careers. New York: Universal Publishing and Distributing Corp., 1968.

. Ward, John Owen. Careers in Music. New York: Henry Z. Walck, Inc., 1968.

c. Filmstrip

Music Educators National Conference. Music, A Teaching Career. Washington, D. C.: The Conference, 1969. Order Number 328-10282.

165 frames, color. Recording and manual included.

XVIII. Miscellany

A. Public Relations

An effective public relations effort is an important part of the development of the band program. The term, "public relations," means a great deal more than a project for advertising or "selling" the program to the public. Public relations includes an effort to inform the public with regard to the band program and development of good relationships between the program and all those outside the band organization. Many opportunities exist for the band and band director to be of service to the school and community, and advantage should be taken of these. Certainly the role of service to school and community must not be allowed to prevent the band from meeting its educational objectives, but many times the service and educational factors can work hand in hand. An effort to relate in a most positive way should be made toward the student body, other school organizations, music-oriented groups outside the school, the business community, and the general public.

B. Band Parents Organization

A band parents organization can be a valuable asset to many programs. The purpose of such a group should be to cooperate with school officials in achievement of the following goals:

1. To provide aid in areas which might require assistance toward realizing objectives of the band program.

2. Familiarization of parents with the activities and objectives of the band program.

3. Promotion of better understanding on the part of parents with regard to student obligations within the band organization.

C. Awards

1. Schools which participate in University Interscholastic League activities must abide by rules governing awards as set up in the Constitution and Contest Rules of the University Interscholastic League.

2. Awards can be an important motivation factor in building a strong band program. They may be used to create interest and to give students a physical remembrance of having achieved a goal.

3. Student awards should be earned through a well-explained system developed by the director and the school.

4. Many types of awards are available, including:

   a. John Philip Sousa Award (outstanding band student)
   b. Arion Award
   c. Jackets, sweaters, blankets, and letters
   d. Pins, plaques, and certificates
   e. Local school awards

D. Summer Programs

1. Summer music camps are available in all sections of the state. They are a valuable source of additional musical knowledge for the serious student. Cost of each camp varies with length of instruction provided, but expenses are usually within the financial reach of most students.

2. As a supplement to the professionally sponsored programs, it may be helpful for the director to plan a similar activity on the local level. Elementary and junior high school students might be included, as well as senior high school students.

3. It is normal for the band program to begin summer practices prior to the start of the school year. Pre-school sessions allow the director time to work with students before involvement with the regular school schedule begins. The band is aided in preparation for the marching season.

THE STAGE BAND

THE STAGE BAND

Stage band or lab band programs (jazz or jazz/rock concert groups) are found in the curricula of a majority of the senior high schools in the United States. Pioneers in the field in junior high and middle schools have demonstrated that it is not only possible but advantageous to provide stage band training at lower grades.

Student enthusiasm has made the stage band a rapidly growing part of music education. The program offers instruction relevant to student needs and desires in learning music, while at the same time providing an important basis for music vocations and avocations.

The student may pursue a career in the studio or entertainment fields, where the vast majority of instrumental performing positions is found. Instrumental performance in the idiom can also be utilized as a part-time situation for supplementation of income. Most importantly, however, the music played is of a type suited to small-group performance for personal enjoyment, satisfaction, and continuing musical involvement.

Immediate benefits which accrue to the student and to the parent band program include the following:

1. The student is involved in music to which he can relate directly. Interest is sustained and learning of the mechanics is made less tedious.

2. Technical proficiency demanded by the music causes the student to advance beyond the generally accepted level. Students strive to achieve proficiency because of the desire to take part in an organization playing music they enjoy and want to play.

3. The stage band offers an excellent opportunity and format for increasing sight-reading skills through rehearsal and performance of unusual and complex rhythms. Keys utilized may be more varied and demanding than those found in band literature, providing wider scope and experience.

4. Students develop a keener sense of intonation, balance, and blend, because of greater responsibilities which they must assume as individual players. The stage or lab band is a smaller group with a minimum amount of part-doubling. Individual responsibility to the group is a strong incentive for students to listen and learn. Peers may provide the most effective criticism and praise.

5. The stage band fosters creativity through improvisation. A keen interest in chord formation and the structure of music may develop, serving as the basis for a desire to study music theory and composition.

6. General musicianship is expanded through the additional time spent in rehearsal, practice, and performance.

7. Leadership provided by students participating in stage band often tends to encourage the symphonic band to greater endeavor.

I. Stage Band in the Junior High School or Middle School

A. Stage Band and Concert Band Concepts

Students may have a tendency to transfer stage band concepts and techniques to concert band playing. Any problem this transfer might cause is, of course, a challenge to the instructor. Correct stage band concepts must be taught in order to achieve authenticity in performance, but the director must be alert to and aware of lapses in correct performance style in either the stage band or the concert band. Rehearsal teaching time devoted to alternation between the jazz and legitimate styles of playing will result in student understanding of the differences between the two styles and in immediate response to demands of the music and the director in both.

B. Instructional Methods

1. Very few instructional method books are available for the junior high school/middle school stage band. The instructor's own performance experience is the best teaching aid. However, the conductor's manual to M. E. Hall's Stage Band Technique contains a comprehensive chart of standardized stage band markings and a thorough explanation (with examples) of an approach to the jazz concept of interpretation which the inexperienced stage band director will find to be helpful.

2. Teaching may be accomplished primarily through rehearsal of arrangements ("charts"). In this case, the teacher's knowledge of stage band procedures will be of prime importance. Listening to good jazz groups on records and in live performances, plus attendance at stage band concerts, festivals, contests, and clinics will be helpful to the director who feels a sense of deficiency in teaching.

3. Membership in the National Association of Jazz Educators provides another means through which the director may stay abreast of developments in the growing and changing stage band field. Direct membership in the organization is now available to music educators and includes a subscription to the excellent NAJE Educator magazine. (NAJE, Box 724, Manhattan, KS 66502.)

C. Suggested Publications

Hall, M. E. Stage Band Technique. San Antonio: Southern Music Co., 1965.

Method. Published for C, B^b, E^b instruments, bass clef (trombone), piano, drums, guitar, string bass, and conductor.

Wiskirchen, George. Developmental Techniques for the School Dance Band Musician. Boston: Berklee Press Publications, 1961.

Textbook for directors, musical development. Hard cover.

_____. Building A Stage Band. Kenosha, WI: Leblanc Publications, Inc., 1964.

Condensed information for directors; organization, rehearsal, development. $8\frac{1}{2}$ x 11 paperback.

D. Instrumentation

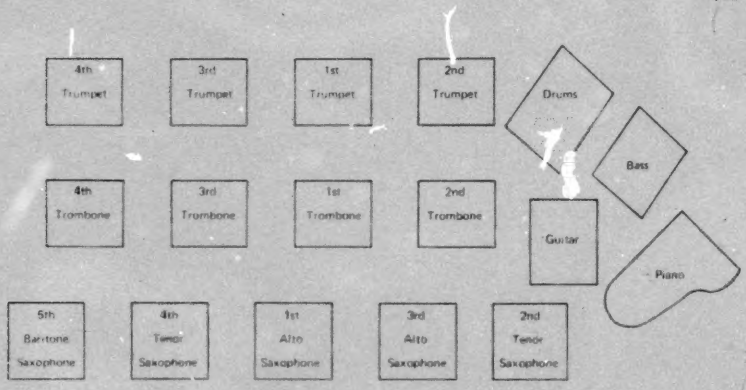
Standard instrumentation suggested for the junior high school/middle school stage band:

5 Saxophones (2 altos, 2 tenors, 1 baritone)
4 Trumpets
4 Trombones
Piano
Bass
Guitar
Drums

Instrumentation of the stage band is flexible but directors should keep in mind that doubling at this level may contribute to serious intonation problems. Doubling is therefore not generally recommended. Some arrangements may require additional instruments such as vibes, French horn, and flute.

E. Seating

Suggested seating arrangement:



F. Selection of Students and Organization

1. Auditions or tryouts designed to select the most able students available are recommended.

2. Student knowledge of scales and keys, instrumental technique, and sight-reading ability will be of prime importance.

3. In many situations, over-all standards are set by the level of advancement of students available for the needed instrumentation.

4. The director must generally teach needed fundamentals while rehearsing the band.

5. Students may participate in the stage band program as soon as basic fingerings and rhythms are learned. However, only simple arrangements could be played until the players advance technically.

6. When possible, a training or "second" band organized for student progression into the advanced band develops student talent more rapidly.

G. Playing Materials

1. An ample selection of published charts is now available for all levels of achievement.

2. Experience gained by the director in choosing materials is the key to rapid and efficient selection.

3. Materials should be studied carefully for appropriateness in terms of student ability:

   a. Key

   b. Rhythms

   c. Range (particularly the high tones in 1st trumpet and trombone parts)

   d. Phrasing

4. The director should take note of the better arrangers by listening to recordings and to the performances of other bands.

5. Special arrangements may be commissioned especially for a particular group. Students may be encouraged to write.

H. Rehearsal

1. Warmup

Allow for individual warmup time and plan for group warmup. Students should be taught to follow an individual warmup plan consisting of long tones, scales, slurs, and other efficient routines. The rehearsal will be more successful if students are ready when it begins.

2. Tuning

An accepted procedure is to tune the 1st (lead) trumpet to the piano, lead saxophone and trombone to the lead trumpet, and the other section instruments to the leads. Scales and intervals in varying rhythm patterns are very useful for providing experience in individual, sectional, and band tuning.

3. Rehearsal techniques

a. Work with the full band as much as possible.

b. Keep the rhythm section playing.

c. Emphasize intonation, balance, blend, phrasing, articulation.

d. Encourage students to work with improvisation.

- Refer to the next section, on the high school stage band, and utilize as many of the suggestions as possible for students at this level by means of simplification.

- Charts calling for improvised solos should be worked out by the student. The director should provide encouragement and help but should allow students to develop their own ideas.

4. Teaching the basic jazz conception

a. Much stage band music for junior high school is written in common time or alla breve and played in four with a 12/8 "feel."

b. Students should play legato rhythm patterns in 12/8 and then apply the patterns to melodic or scale passages in eighth notes until the basic concept is felt and understood.

c. Alternate between "straight" eighths in 4/4 and the 12/8 concept. Repeat until students can perform the jazz concept with assurance. Apply jazz procedures to arrangements in rehearsal.

II. Stage Band in the High School

A. Terminology and Emphasis

1. The term jazz-rock may be used properly to describe much of the music currently in vogue and performed by modern stage bands. Jazz and rock are intermeshed in today's era of pop music. The music which was "hard rock" only a few years ago has developed into a sophisticated rock with very pronounced jazz leanings. This movement has come about through a desire on the part of those involved professionally with performance in the idiom to improve and refine their approaches and to make the product more musical and meaningful.

2. However, considering historical backgrounds and on-the-job qualifications together with recent developments, choice by the director of a well-rounded selection of materials for use in the stage band program remains a necessity. It should be remembered that jazz is still the basic art form although approaches and styles may vary. The true playing ability of the stage band often may be measured quite accurately by the way in which a jazz performance is handled. All applicable jazz and jazz-derived styles therefore should be thoroughly and correctly taught and should be represented in the playing repertoire of today's stage band.

B. Notation and Articulation (Interpretation)

1. Stage band instruction should be interesting as well as informative. Learning processes of students constantly must be reinforced to ensure their grasp of the alternative techniques utilized in the stage band. Jazz, jazz-rock, and pop music notation, articulation, and interpretation are quite different from the legitimate approach to playing an instrument. These techniques are no less valid a subject for instruction than the legitimate approach, but are properly reserved in most cases for use in musical situations to which they apply. Student confusion may result if training in jazz and jazz-rock interpretation is not carried out carefully and consistently.

2. A form of programmed instruction may be utilized as an effective tool in teaching stage band notations, articulations, and their variables. Directors may wish to consult the following pamphlet for a compilation of the different rhythmic interpretations, articulations (and their syllabic vocalizations) used in jazz-rock playing:

Hall, M. E. Teacher's Guide to the High School Stage Band. Elkhart, IN.: Selmer Division of The Magnavox Co. (Box 310, Elkhart, IN. 46514)

The teacher may compile notated materials following patterns such as those outlined in the above pamphlet. A tape recording is made of the director (or other instrumentalist experienced in the idiom) implementing the notated symbols and materials. The notated material is presented to students with the aid of an overhead projector while the tape is played. Students chant the syllabic vocalizations as exercises and then perform them on their instruments to a selected concert pitch. (The pamphlet also contains the chart of standardized stage band articulations found in M. E. Hall's Stage Band Technique, mentioned previously in the junior high school section, page 96.)

C. Awareness of Style and Pitch

1. The tape recorder and record player are two instruments which are invaluable in establishment of proper style. Usage closely parallels that in the concert or symphonic band.

2. Without the use of horns, simultaneous utilization of a variable-pitch tuner and a strobo-tuner will allow students to acquire pitch awareness through matching of a given pitch. The variable tuner's pitch may be altered by turning the dial; by selecting the correct dial setting, the strobo-tuner's visual light will indicate that the matching pitch has been found. After students learn how to discriminate pitch using the variable-pitch tuner in conjunction with the strobo-tuner, they should use their own instruments with the strobo-tuner alone for correct intonation.

3. The final step is ear discrimination, using no mechanical devices whatsoever.

D. Teaching and Applying Stage Band Jazz-Rock Concepts

This phase of instruction may be separated into two distinct aspects:

1. Performing techniques

   a. Performing techniques include such considerations as legato, staccato, slides, fall-offs, and so forth. In short, how things are said.

   b. The objective in learning performance techniques is to enable students to acquire enough technique to state freely and clearly any musical ideas they may have.

2. Instrumental ear-training

   Instrumental ear-training leads to melodic composition in the jazz-rock idiom, and concerns what things are said.

a. The instructor should play a rhythm on his or her instrument and have students answer with exactly the same rhythm.

b. The instructor plays simple melodies, using (at the beginning) only pitches found in the major scale, in as many keys as possible. The student plays back exactly the same melodies.

c. Still concentrating on the melody, the instructor gradually increases difficulty of the played melodies by widening intervals.

d. The instructor utilizes rhythmic improvisation in which the student changes note values but does not change the given pitches or intervals.

e. Students should be encouraged to play along with recordings, and to learn as many standard and pop tunes as possible. The tunes so learned are then transposed by students on their instruments to different keys. This process develops the ear, the memory, and also teaches interpretation.

E. Improvisation

After students have learned the fundamentals of playing their instruments, the printed symbols, and basic concepts, they may profitably begin the somewhat abstract work of "thinking on the horn," which in stage band may mean improvisation. Improvising on their instruments can be one of the strongest motivational forces which students will ever experience in music. As opposed to creating written compositions, students actually are composing instantaneously; they are re-creating in some measure the progression of a chord line, but melodic-rhythmic and dynamic content is of their own making.

1. Students should know as many major and minor scales as possible when they begin training in improvisation, and should be studying chord formation and usage.

2. Using the melody and chord progression of almost any tune as a beginning, with training and experience, most students eventually will be able to improvise original melodies which are stylistically "correct" in the jazz-rock idiom.

3. Utilizing their own improvisational abilities and those of their students, instructors can re-create in the classroom the combo situation in which one student introduces a melody, the melody is taken up by others, passed around, developed, reharmonized, and perhaps discarded for another melody which evolved in the process.

4. Improvisational solo quality is generally uneven among any given group of students. It may range from sterile to fair to correct to inspired, depending upon natural ability. Given consistent work in the area, the majority of students will, at the very least, learn to play correctly in the improvisational style which they evolve, even if the abilities and qualities of the great jazz artist are lacking.

5. All students in the stage band program should be given training in improvisation and opportunities to improvise. Experience may often produce real creativity, and creativity in music is the epitome of the art.

F. Basic Instrumentation

1. Basic instrumentation of the stage band today is in reality quite flexible, depending upon the desires and needs of students and the director.

2. Many published arrangements call for the following instrumentation:

   a. Reeds or woodwinds

      5 saxophones (the basic saxophone section generally consists of 2 altos, 2 tenors, 1 baritone)

      At the high school level reeds should work with flute and/or clarinet doublings if at all possible.

   b. Trumpets

      4 to 5 trumpets

      Fluegelhorns are excellent for variety and provide a beautiful quality of sound.

   c. Trombones

      4 to 5 trombones

      The 4th or 5th part must be played by a bass trombone if needed quality of sound is to be achieved.

   d. Other brass

      French horns

      Tuba

Optional, depending upon arrangement-instrumentation.

e. Rhythm section

Piano or organ

Electric guitar (unamplified for section rhythm work in jazz)

Drums (drum set)

Optional percussion: timbales, congas, etc.

Electric or acoustic string bass

The electric bass is considered by many to be better suited to today's stage band because of its flexibility and because of the demand for a strong beat. A competent electric bass player can be very versatile with regard to the type of sound produced for demands of the music.

G. Scheduling

1. Stage or lab band (elective-selective), all grades or levels, five class meetings per week. Under the direction of a certified instructor.

2. With the possible exception of the piano or organ, bass, and guitar, all members are expected to be members of the concert/symphonic band or orchestra. Rivalry between the stage band and the concert/symphonic organizations is to be discouraged.

H. Performance Opportunities

1. Performance opportunities for the stage band are numerous. The group is a relatively small and easily transported organization suitable for many functions for which the concert or symphonic band might be inappropriate.

2. Student bodies of today relate most enthusiastically to the stage band and rapport established can be invaluable as an aid to establishment of respect for the musicians and the music department. Improvement of listening habits by exposure to quality jazz-rock music well played often enhances future tastes for better musical fare than that which is most easily available.

3. In the community, the stage band can become an effective public relations medium for the entire school instrumental program.

III. Books and Materials for Stage Band

The following abbreviated listing contains books and class/individual materials which should be of use and interest to stage band directors and students:

Aebersold, Jamey. A New Approach to Jazz Improvisation, Volume I. Rev. ed. New Albany, IN: Jamey Aebersold, 1967-1968-1970.

Course in jazz improvisation suitable for use by high school students. LP recording and 12-page supplement available.

_____. Jazz and Rock--Nothin' But Blues: Volume II of A New Approach to Jazz Improvisation. New Albany, IN: Jamey Aebersold, 1971.

Similar in approach to Volume I but deals only with the blues in several forms. Recording available.

Baker, David. Jazz Improvisation: A Comprehensive Method of Study for All Players. Chicago: Mahler Publications (DownBeat Music Workshop), 1969. Rev. ed., 1971. (Available from New Sounds in Modern Music, 315 W. 53rd St., New York, NY 10019.)

Berry, John, editor. Jazz Education in the 70's: A High School Teacher's Guide. Elkhart, IN: Selmer Division of The Magnavox Co., 1973.

Stage band manual designed as a replacement for M. E. Hall's Teacher's Guide to the High School Stage Band, mentioned earlier in this section. The director should acquire both publications if possible.

Coker, Jerry. Improvising Jazz. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1964.

Older, widely used textbook, jazz improvisation. Available in paperback.

_____; Greene, Jerry; Casale, James; and Campbell, Gary. Patterns for Jazz. Lebanon, IN: Studio P/R, Inc., 1971.

Improvisation textbook; emphasizes use of scale and chord patterns.

Eisenhauer, William. Contemporary Concepts for Stage Band. New York: Bourne Co., 1970.

Unisonal melodic method. Books in C, B^b, E^b, and bass clef.

Giuffre, Jimmy. Jazz Phrasing and Interpretation: Aspects of Jazz Performance, Analyzed for the Player . . . A Personal Approach. New York: Associated Music Publishers, Inc., 1969.

A highly subjective, personalized method for jazz phrasing and "feel." Text material and exercises. Most useful with well-prepared high school students, in class or individual situations. Technically rather advanced. Published for C, B^b, E^b, bass instruments, and percussion, in five separate books.

Haerle, Dan. Jazz/Rock Voicings for the Contemporary Keyboard Player. Lebanon, IN: Studio PR, Inc., 1974, 42 pp.

Practical materials, usable with better junior high school players through high school.

Hewitt, Phillip W. Essential Techniques for the Development of a Stage Band Program. Fort Worth: Harris Music Publications, 1970.

Condensed information.

Instrumentalist Co., The. Jazz Ensemble Music Guide. Evanston, IL: The Instrumentalist Co.

Source for stage band publications.

Johnson, Conrad O. Stage Band Music Is Serious Business. New York: Chappell Music Co., 1974, 43 pp.

Condensed information.

LaPorta, John. A Guide to Improvisation. Boston: Berklee Press Publications, 1968.

Improvisation method, usable with any instrumentation. Published for C Treble, C Bass, B^b, E^b Instruments and Director. Recordings.

_____. Developing the School Jazz Ensemble. Boston: Berklee Press Publications, 1965-1971.

Method, performing techniques, basic-advanced. In a set of 22 volumes for instruments and director. Published for 2 altos, 2 tenors, baritone sax, 4 trumpets, 4 trombones, guitar, vibes, piano, bass, drums, clarinet, flute, French horn, and director.

Leach, Joel. Chart Sources. Northridge, CA: Studio 4 Productions, 1973.

Valuable information on selected publishers of stage band charts; writers, catalogs, legibility, reproduction processes used, articulation markings, prices, and other matters.

Levey, Joseph. Basic Jazz Improvisation. Delaware Water Gap, PA: Shawnee Press, Inc., 1971.

Compact improvisation method and manual, scale and chord approach. Condensed information. Usable with all instruments.

Levy, Henry J. (Hank). The Time Revolution. Los Angeles: Creative World, Inc., 1973.

Studies for playing odd and complex meters used in modern jazz. Published in books for $B^{\flat}$, $E^{\flat}$, and bass clef instruments.

Rizzo, Phil. First Steps to Improvisation. Bedford, OH: Modern Music School. (Modern Music School; 101 Northfield Rd., Bedford, OH 44146.)

Combination exercise-workbook. Volume II available.

_____. Modern Music School Theory Text, Volume I and Modern Music School Workbook Number 1. Manhattan, KS: Jazz Education Press, 1969.

Basic fundamentals through five- and six-part harmonization; altered chords; chord-scales; progressions; harmonization of melodies; accompaniment backgrounds; melody writing; form; devices for arranging and composition; symphonic and jazz phrasing. Workbook correlated with the text.

Scott, Allen. Jazz Educated, Man: A Sound Foundation. Washington, D. C.: American International Publishers, 1973.

Overview of the history, present, and future of American college and secondary school jazz education. Reliable information on schools, programs, teachers, and professional practicioners. Paperback.

Seibert, Bob. Making a Good Stage Band Recording. Dallas: KSM Publishing Co., 1965, 24 pp.

The author presents information gained from his own experiences in the jingle and recording industry, as an arranger and recording engineer. Pamphlet.

Tilles, Bob. Practical Improvisation. Melville, NY: Belwin-Mills Publishing Corp., 1967.

Combination text-workbook, usable in class or individual situations.

Directors and serious students should also investigate The Dick Grove Improvisation Course for All Instruments, available in several volumes from First Place Music Publications, Inc. A correspondence format is optional.

IV. Publishers of Charts for Stage Band

Descriptive brochures and catalogs are generally available from publishers. Some publishers make available recordings of selected charts.

Aberdeen Publishing Co.
P. O. Box 1070
Alhambra, CA 91802

Alf Clausen
12652 Tiara St.
North Hollywood, CA 91607

Alfred Publishing Co., Inc.
75 Channel Dr.
Port Washington, NY 11050

Alnur Music
P. O. Box 343
Teaneck, NJ 07666

Ashley Dealers Service, Inc.
39 W. 60th Street
New York, NY 10023

Associated Music Publishers, Inc.
866 Third Avenue
New York, NY 10022

Barton Music Corp.
1619 Broadway
New York, NY 10019

Belwin-Mills Publishing Corp.
25 Deshon Dr.
Melville, NY 11746

Benton Publications
1010 S. Robertson Blvd.
Los Angeles, CA 90035

Berklee Press Publications
1140 Boylston St.
Boston, MA 02215
(Combo charts also)

Ber-Mar Music Publishing Co.
4801 Railroad Ave.
East Chicago, IN 46312

B. F. Wood Music Co., Inc.
(Order from Belwin-Mills)

Big 3 Music Corp.
729 Seventh Ave.
New York, NY 10019

Bill Cowling Music
4430 Tremont Rd.
Evansville, IN 47710

Bob Eberhart
P. O. Box 111
East Lansing, MI 48823

Bob Sisco Music
P. O. Box 38125
Hollywood, CA 90038

Bourne Co.
1212 Avenue of the Americas
New York, NY 10036

Bregman, Vocco & Conn, Inc.
1619 Broadway
New York, NY 10019

Byron-Douglas Publications
P. O. Box 565
Phoenix, AZ 85001

Carl Fischer, Inc.
62 Cooper Square
New York, NY 10003

Chappell and Co. Inc.
609 Fifth Ave.
New York, NY 10017

Charles Colin
New Sounds in Modern Music
315 W. 53rd St.
New York, NY 10019
(Combo charts also)

Charles Hansen
Educational Music & Books
1860 Broadway
New York, NY 10023
(Combo charts also)

Charter Publications
P. O. Box 850
Valley Forge, PA 19482

Cimino Publications, Inc.
1646 New Highway
Farmingdale, L. I., NY 11735

C. L. Barnhouse Co.
110 B Avenue East
Oskaloosa, IA 52577
(Combo charts also)

Consolidated Music Publishers, Inc.
(Order from Music Sales Corp.
33 W. 60th St.
New York, NY 10023)

Creative Jazz Composers, Inc.
P. O. Box 467
Bowie, MD 20715
(Combo charts also)

Creative Music
1249 Waukegan Rd.
Glenview, IL 60025

Creative World Music Publications
2340 Sawtelle Blvd.
Los Angeles, CA 90064
(Kenton Library)

Criterion Music Corp.
(Order from The Music Exchange
1619 Broadway
New York, NY 10019)

Dave Diggs Publishers
P. O. Box 2601-L
Anaheim, CA 92804

David Leech
5140 Crenshaw Blvd. #102
Los Angeles, CA 90043

Donald Cantwell
2 Garden Lane
Whitesboro, NY 13492

Don Ellis Enterprises
5436 Auckland Ave.
North Hollywood, CA 91601

Don Rader Music
15859 Vose St.
Van Nuys, CA 91406

DPZ Music Productions
5116 W. Mockingbird Ln.
Dallas, TX 75209

Emanon Music Co.
235 Gallatin St., N. W.
Washington, D.C. 20011

Embassy Music Corp.
(Order from Music Sales Corp.
33 W. 60th St.
New York, NY 10023)

Ethical Music Publishers
P. O. Box 512
Hollywood, CA 90028

First Place Music Publications, Inc.
12754 Ventura Blvd.
Studio City, CA 91604

Frank Music Corp.
Boston Music Co.
116 Boylston St.
Boston, MA 02116

Gordon Music Co.
2680 Cherokee Way
Palm Springs, CA 92262

GWYN Publishing Co.
P. O. Box 5900
Sherman Oaks, CA 91413
(combo charts also)

Hal Leonard Publishing Corp.
960 E. Mark St.
Winona, MN 55987

Harris Music Publications
P. O. Box 1356
Fort Worth, TX 76101

Heritage Music Press
501 E. Third St.
Dayton, OH 45401

Heritage Square Music Corp.
P. O. Box 266
1700 Post Rd.
Fairfield, CT 06430

Highland Music Co.
1311 N. Highland Ave.
Hollywood, CA 90028
(combo charts also)

HSP Music
Crystal Lake, IL 60014

Hudson Valley Music, Inc.
P. O. Box 500
Mt. Marion, NY 12456

Jamey Aebersold
1211 Aebersold Dr.
New Albany, IN 47150
(Small-group charts)

Jazz Education Press
P. O. Box 802
Manhattan, KS 66502

J. C. Deagan, Inc.
1770 West Berteau Ave.
Chicago, IL 60613

J. M. G. Publishing Co., Inc.
7816 N. Interstate Ave.
Portland, OR 97217

John Prince
616 Magnolia St.
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Kendor Music, Inc.
Delevan, NY 14042

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1825 Las Vegas Blvd., S.
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Box 338
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Lowden Associates
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Ludwig Music Publishing Co.
557-67 E. 140th St.
Cleveland, OH 44110

Maggio Music Press
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Marius Nordal
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Marks Music Corp.
(Order from Belwin-Mills)

Marviel Music Co.
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MCA Music
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Menza and Piestrup
4425 Clybourn Ave.
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Mike Barone
P. O. Box 35216
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MJQ Music, Inc.
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(Order from Theodore Presser Co.)

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Worldway Postal Center, Dept. J
Los Angeles, CA 90009

Palisades Publications
P. O. Box 35216
Los Angeles, CA 90035

Phantom Music
1525 Tenth St., S. E., No. 10
Rochester, MN 55901

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Chattanooga, TN 37411

Plymouth Music Co., Inc.
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Powers Publications
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P & R Music Publishers
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Pro Art Publications, Inc.
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Westbury, NY 11591

Publishers Service Corp.
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R. F. Arranging Service
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Richard Maltby Music Productions
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Santa Monica, CA 90403

Rich Matteson Arrangements
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School of Music
North Texas State University
Denton, TX 76203

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(Or order from Cimino Publications, Inc.)

Sam Fox Publishing Co., Inc.
1540 Broadway
New York, NY 10036

Schmitt, Hall & McCreary Co.
110 N. Fifth St.
Minneapolis, MN 55403

Screen Gems - Columbia Publications
P. O. Box 488
6744 N. E. Fourth Ave.
Miami, FL 33138

Shawnee Press, Inc.
Delaware Water Gap, PA 18327

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1931 Cedar Crest Blvd.
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1100 Broadway
San Antonio, TX 78292

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7522 Balcom Ave.
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Theodore Presser Co.
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P. O. Box 169
Libertyville, IL 60048

Tom Kubis Music
21462 Pacific Coast Highway, Sp. 35
Huntington Beach, CA 92648

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New York, NY 10019

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Los Angeles, CA 90034
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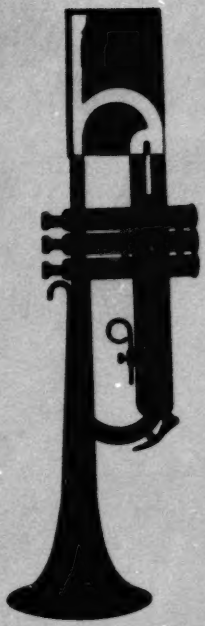

APPENDIX

Technic Instruction and Individualized Instruction: Method and Study Books for Band Instruments

Appreciation is extended to members of the staffs of various university departments of music who provided invaluable assistance in review of the following compilations and suggestion of certain additions:

Wayne Barrington, The University of Texas at Austin, French Horn
Richard D. Blair, The University of Texas at Austin, Oboe
Leon Brown, North Texas State University, Low Brass
Terry Cravens, The University of Texas at Austin, Low Brass
James L. Dickie, The University of Texas at Austin, Bassoon
Lee Gibson, North Texas State University, Clarinet
John Giordano, Fort Worth, Saxophone
David J. Pino, Southwest Texas State University, Clarinet

The following compilations are not complete for each instrument, nor are they intended to be. Further, they are not meant as recommended courses of study. It is hoped, rather, that an overview of a broad selection of materials is provided. Every effort has been made to list publications which are in print and readily available; exceptions are noted in the few listings to which they pertain. Books primarily devoted to orchestra or band studies have been omitted.

Any attempt at grading for difficulty is of necessity general in nature. However, each item has been graded using the following basic terminology:

Beginning:	First and/or second years of instruction
Intermediate:	Junior high school/less capable high school players
Advanced Intermediate:	Capable to very capable high school players
Advanced:	College level or above

The addresses of all publishers mentioned will be found in the final section of this handbook. Importers for foreign editions are indicated.

Compilations of publications removed by ERIC due to small type size that is not reproducible.

Instructional Facilities:
Music Rooms and Auditoriums*

The scope of this section is limited to music rooms and auditoriums, both of which require special acoustical considerations.

All school districts offering courses in music provide some type of teaching facility which might range from the use of an ordinary classroom to specially designed spaces for each area of fine arts instruction. A few schools provide separate, special instructional areas such as vocal rehearsal and instrumental rehearsal spaces. In general, Texas public schools can be divided into three categories according to instructional facilities:

- Schools providing regular classroom space without acoustical control or consideration for special needs--Approximately 35 percent.
- Schools providing adequate facilities for only one music area such as band--Approximately 60 percent.
- Schools providing adequate facilities for all unique areas such as vocal music, band, orchestra, and individual student instruction--Approximately 5 percent.

Flexibility and Use

In most schools, unique instructional facilities for music are in use approximately 125 percent of the school day. There is no other school facility, with the exception of playgrounds, that might exceed this percentage of time use.

From the current enrollment figures in music courses, it is estimated that from 20 to 50 percent of the school's total membership use the music facilities daily. The ratio tends to vary inversely with the size of schools; e.g., schools having a high school enrollment of 300 or fewer scholastics frequently show more than half the high school enrollment in music. Larger schools, in general, show a smaller percentage but a larger number of students participating in the same activities. Some larger schools, with more than a thousand scholastics, have five or more bands, an orchestra, and several choirs.

* Special Consultant: Dr. Nelson G. Patrick, Consultant in Acoustics, 1802 West Avenue #124, Austin, Texas 78701. (512) 476-1701.

Activities of music students are not limited to classroom instruction. Classroom instruction in music inevitably leads to public performances and productions which attract other students and school patrons to the facilities.

Appraisal of Current Practices

An informal study made from 1961 to 1965 by the author showed that the following percentages of Texas schools provided special facilities for unique instructional areas:

- Regular classroom space without special facilities or acoustical control--Approximately 35 percent.
- Special facilities for band but without acoustical control--Approximately 30 percent.
- Special facilities for band and/or vocal groups with acoustical control--Approximately 30 percent.
- Special facilities for all music groups and theatre with acoustical consideration for each activity--Approximately 5 percent.

Trend

Within the last 20 years there has been a trend toward providing larger and better facilities. Prior to 1960 there is no evidence to indicate that acousticians were consulted in the planning of music instructional facilities; however, within the last 12 years several hundred bandrooms and fewer vocal rehearsal rooms have received special acoustical and space considerations through the use of professional consultants.

Costs

Costs for constructing special facilities for performing arts are usually 10 to 25 percent higher than for regular classroom construction, depending upon the use of decorative materials and "beauty concepts" of the architect and owners.

General Considerations for Adequate Music Facilities

Adequacy of Facilities

Adequacy of performing arts facilities is based on four factors:

- Space, expressed in square feet, floor space, and volume
- Number of students using the facility
- Sound controls within the instructional area

- Sound isolation of the area to avoid disturbing other classes and activities

Space

Each performing art activity has its own space requirements as well as specialized acoustical control:

- Vocal and general music classrooms

  .. 10 sq. ft. per person

  .. 200 cu. ft. per person

  .. Minimum average ceiling height of 16' to 20'

  Example: A choir of 90 members will require the following:

  10 sq. ft. x 90 members = 900 sq. ft.

  90 members x 200 cu. ft. = 18,000 cu. ft.

  This will result in a room with dimensions 35' x 25' x 20'

- Band rehearsal rooms

  .. 20 sq. ft. per band member

  .. 400 cu. ft. per band member

  .. Minimum ceiling height 16' - 20'

  Example: A band having 90 members will require the following:

  20 sq. ft. x 90 members = 1,800 sq. ft.

  90 members x 400 cu. ft. = 36,000 cu. ft.

  This will result in a room with dimensions 50' x 36' x 20'

- Orchestra

  Recent research has indicated that, for teaching purposes, the orchestra requires approximately the same space area per member as the band; however, for a good teaching and listening environment for strings, a longer reverberation period is required.

Practice Rooms

The number of practice rooms is based on the ratio of 1:20 -- one practice room for each 20 students. However, five to six practice rooms constitute the approximate maximum that one teacher can supervise at one time. One or more of the practice rooms should be large enough for a sectional rehearsal of 20 to 25 performers. Acoustical control is necessary.

Office Studio

Office studio of 140-150 sq. ft. should have acoustical control to double as a teaching area and serve as a recording studio, in addition to the administrative function.

Music Library

A music library, located to serve all music groups, should have a minimum of 150 sq. ft., be rectangular in shape, and contain file cabinets and a work table.

Storage Space

Storage space for instruments, uniforms, and other equipment can be hallway lockers, modular units, or specifically designed rooms requiring easy access and egress with wide passages and tall doors. Neither uniforms nor instruments should be stored in rehearsal rooms.

Auxiliary Space

It is convenient to have an instrument repair and cleaning area of approximately 64 sq. ft.

Space for Modern Instructional Aids

Space equipped for television recording, tuning instruments, cameras, and so forth, is a definite advantage to the experienced teacher.

Sound Controls Within the Instructional Area

Regardless of the amount of space provided for performing arts instructional areas, the space is of little value unless sound within the enclosure is controlled.

There are two factors important to sound control within the music room:

- Diffusion--The even distribution of sound to all performers at frequencies of 125 H_z to 4000 H_z. The teacher must hear all students regardless of instrument or voice, and students must be able to hear each other if they are to develop sensitive listening habits.

- Reverberation--Refers to the time lapse for sound to decay to a point below hearing level.

Kinds of diffusion needed and the length of the reverberation period at frequencies from 125 H_z to 4000 H_z are technical problems depending upon number of students, kinds of construction materials, nature and variety of instruments, furniture, geometry of the room, and many other factors which present complicated acoustical problems. A professional acoustical consultant could assist the architect in solving the problems related to sound control.

Isolation of Area to Avoid Disturbing Other Classes and Activities

Isolation of sound serves two purposes:

- To keep out unwanted sound
- To contain sound within a specified area

Isolation of sound is achieved in two ways:

- By distance. The separation of the sound source area by placing the facility an extreme distance from other teaching areas. This is often impractical and costly.
- By construction of sound-barrier walls, ceilings, doors, and windows. This procedure might be more costly than regular walls but is often less costly than separation by distance. Sound-barrier walls will permit two or more sound-producing activities to be carried on simultaneously without loss of space or of time in scheduling space usage.

School Auditoriums

The following guidelines will assist in providing a good auditorium:

- Practical Capacity--1600-2100 seats
- Volume--250 cu. ft. per seat
- Floor--Elevated
- Seats--Upholstered
- Stage--1800-2400 sq. ft.
- Sound-reinforcing system
- Acoustical control and sound isolation

References

Baranik, Geo. Music Acoustics and Architecture. New York: John Wiley and Son, Inc., 1962.

Boner, C. P., and Lane, R. N. "School Classroom Acoustics." Unpublished. Austin, Texas: The University of Texas, 1954.

Knudsen, V. D., and Harris, C. M. Acoustical Designing. New York: John Wiley and Son, Inc., 1962.

Music Educators National Conference. Music Buildings, Rooms and Equipment. Washington, D. C.: Music Educators National Conference, 1966.

Patrick, N. G., and Boner, C. R. "Acoustics of School-Band Rehearsal Rooms." The Journal of the Acoustical Society of America (Vol. 41, No. 1, January 1967), 215-219.

Rudmore, W. "The Acoustical Performance of Rooms." The Journal of the Acoustical Society of America (Vol. 20, No. 594, 1948).

Yerges, L. F. Sound, Noise and Vibration Control. New York: Van Nostrand-Reinhold Company, 1970.

Rehearsal Organization*

Organization of work and maintenance of discipline are among the major problems which confront the new or inexperienced director.

Careful thought and attention to each possible problem area listed below will be of aid in avoidance or resolution of difficulties.

1. The director is late in starting rehearsals.

2. The director does not utilize effective warm-up procedures for beginning the rehearsal.

3. The director is not prepared for rehearsal and may have no systematic plan for rehearsal. He may attempt to learn the music during the rehearsal.

4. The director fails to check score and parts for possible misprints or errors. (Students should be encouraged to question passages that appear to contain abnormalities.)

5. The director talks at length with arms and baton in directing position.

6. The director gives confusing preparatory beats which create inaccurate rhythmic attacks.

7. The director starts without warning. Players are not prepared. A poor attack results and several starts must be made.

8. The director takes for granted that students understand his "sign language" and expects them to be mind readers. (Directing, a type of language, should be taught to students so that they know what is being done to make changes in tempo, volume, and style.)

9. The director talks too rapidly and moves from point to point too quickly.

10. The director is not specific as to the section or individual to whom corrections or instructions are being given.

11. After stopping, the director mumbles indefinite or confused instructions.

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* Robert B. Vezzetti. Edited and used by permission of the author.

12. In giving instructions with regard to resumption of playing, the director changes his mind. For example: "Band, start three measures before letter "M" . . . No, make it seven measures."

13. The director stops too frequently, often without good reason.

14. The director is unable to diagnose musical problems quickly and accurately. He repeats a passage over and over with no instructions for correction of mistakes or solution of problems.

15. The director works too long on the problems of one section or of one individual player, losing the interest and attention of the remainder of the organization.

16. The director wastes time in rehearsal of complete passages when rehearsal of "spots" would serve his purpose.

17. The director has need for more effective testing procedures for isolation of students who require help. (Every time the student plays is a test.) The director assumes that students know more than they actually do.

18. The director neglects the teaching of rapid and accurate listening for specific objectives. He often instructs players to "Listen!" without an indication of what to listen for.

19. The director allows players to set a bad habit or fault over a period of time, and then shouts at them.

20. The director lacks a system of breaking down problems into their various components or factors. He fails to drill on each factor and to make a final combination for good results.

21. The director talks too much during a playing rehearsal.

22. The director fails to make certain that all folders are complete with enough parts. Some players are idle.

23. The director fails to make effective use of a chalkboard or overhead projector to clarify problems and instructions.

24. The director does not have a thorough understanding of fundamentals. Each number is rehearsed as a separate entity with little or no carry-over of basic principles of musicianship from one selection to another.

25. The director fails to recognize that too much rehearsal time used in "learning" each number (rote learning) is often an indication that the music is too difficult, and that students are not prepared or ready for it.

26. The director chooses music that is neither interesting nor beneficial to students.

27. The director neglects numbering, for rehearsal purposes, of each measure of each player's part. Rehearsal time is lost and confusion results.

28. The director repairs an instrument during rehearsal, losing time and the attention of players.

29. The director lacks an adequate or consistent conducting technique.

30. The director is not specific with regard to exact point of attack and beat.

31. The director's baton beats are sometimes below or behind the music stand, below the line of vision of the players. The reverse may also be true, with baton motions too high, above the line of vision of the players.

32. The director's music stand is too low. He is looking downward and players cannot see his eyes. (The director's eyes must be used to catch the attention of players who are being coached or cued.)

33. The director fails to maintain a constant check of height and position of students' music stands. Players look down or in the wrong direction and cannot see the baton. (Students should be taught to adjust height and position of music stands so that they can see the director's eyes, facial expression and baton motions, as well as the music.)

34. The director fails to "get the music into his head and keep his head out of the music."

The Music Code of Ethics

Music educators and professional musicians alike are committed to the general acceptance of music as an essential factor in the social and cultural growth of our country. The music educators contribute to this end by fostering the study of music among the children, and by developing a greater interest in music.

This unanimity of purpose is further exemplified by the fact that a great many professional musicians are music educators, and a great many music educators are, or have been, actively engaged in the field of professional performance.

The members of high school symphonic orchestras and bands look to the professional organizations for example and inspiration; they become active patrons of music in later life. They are not content to listen to a twelve-piece ensemble when an orchestra of symphonic proportions is necessary to give adequate performance. These former music students, through their influence on sponsors, employers, and program makers in demanding adequate musical performances, have a beneficial effect upon the prestige and economic status of the professional musicians.

Since it is in the interest of the music educator to attract public attention to his attainments for the purpose of enhancing his prestige and subsequently his income, and since it is in the interest of the professional musician to create more opportunities for employment at increased remuneration, it is only natural that upon certain occasions some incidents might occur in which the interests of the members of one or the other group might be infringed upon, either from lack of forethought or lack of ethical standards among individuals.

In order to establish a clear understanding as to the limitations of the fields of professional music and music education in the United States, the following statement of policy, adopted by the Music Educators National Conference and the American Federation of Musicians, and approved by the American Association of School Administrators, is recommended to those serving in their respective fields:

I. Music Education

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musician, is the province of the music educator. It is the primary purpose of all the parties signatory hereto that the professional musician shall have the fullest protection in his efforts to earn his living from the playing and rendition of music; to that end it is recognized and accepted that all music to be performed under the "Code of Ethics" herein set forth is and shall be performed in connection with nonprofit, noncommercial and noncompetitive enterprises.

Under the heading of "Music Education" should be included the following:

(1) School Functions initiated by the schools as a part of a school program, whether in a school building or other building.

(2) Community Functions organized in the interest of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association.

(3) School Exhibits prepared as a part of the school district's courtesies for educational organizations or educational conventions being entertained in the district.

(4) Educational Broadcasts which have the purpose of demonstrating or illustrating pupils' achievements in music study, or which represent the culmination of a period of study and rehearsal. Included in this category are local, state, regional, and national school music festivals and competitions held under the auspices of schools, colleges, and/or educational organizations on a nonprofit basis and broadcast to acquaint the public with the results of music instruction in the schools.

(5) Civic Occasions of local, state, or national patriotic interest, of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the American Legion, and Veterans of Foreign Wars in connection with their Memorial Day services in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the rights and privileges of local professional musicians.

(6) Benefit Performances for local charities, such as the Welfare Federations, Red Cross, hospitals, etc., when and where local professional musicians would likewise donate their services.

(7) Educational or Civic Services that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.

(8) Audition Recordings for study purposes made in the classroom or in connection with contest or festival performances by students, such recordings to be limited to exclusive use by the students and their teachers, and not offered for general sale to the public through commercial outlets. This definition pertains only to the purpose and utilization of audition recordings and not to matters concerned with copyright regulations. Compliance with copyright requirements applying to recordings of compositions not in the public domain is the responsibility of the school, college, or educational organization under whose auspices the recording is made.

II. Entertainment

The field of entertainment is the province of the professional musician. Under this heading are the following:

(1) Civic parades (where professional marching bands exist), ceremonies, expositions, community concerts, and community-center activities; regattas, nonscholastic contests, festivals, athletic games, activities or celebrations, and the like; national, state, and county fairs

(See I, Paragraphs 2 and 5 for further definition).

(2) Functions for the furtherance, directly or indirectly, of any public or private enterprise; functions by chambers of commerce, boards of trade, and commercial clubs or associations.

(3) Any occasion that is partisan or sectarian in character or purpose.

(4) Functions of clubs, societies, civic or fraternal organizations.

Statements that funds are not available for the employment of professional musicians, or that if the talents of amateur musical organizations cannot be had, other musicians cannot or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial.

* * *

This code, first entered into on September 22, 1947, is a continuing agreement which shall be reviewed regularly to make it responsive to changing conditions.

Revised January 1973. Hal C. Davis, President, American Federation of Musicians; Jack E. Schaeffer, President, Music Educators National Conference; Paul A. Miller, President, American Association of School Administrators.

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